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## WINGS

THE FAMILY THAT  
PLAYS TOGETHER

## SPRINGSTEEN

BACK IN TOWN

## KRAFTWERK

EXPLODING PLASTIC  
PREDICTABLE

## KANSAS

"WE HAVE CONTROL"

## TOM WAITS

WANTS TO BE A 3-D MAN

## LITTLE FEAT

ROCK IN THEIR SHOES

## "LAST WALTZ" FEVER

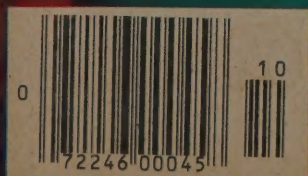
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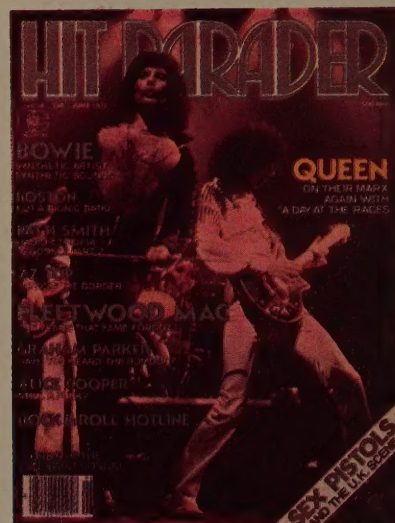
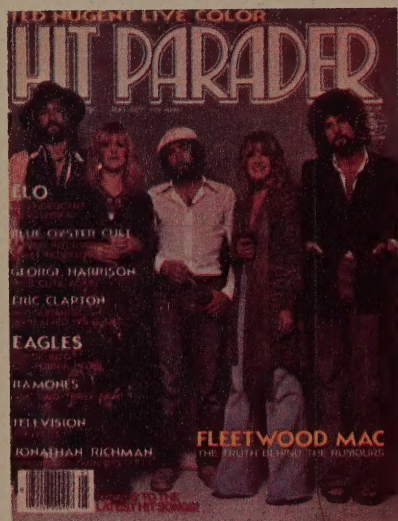
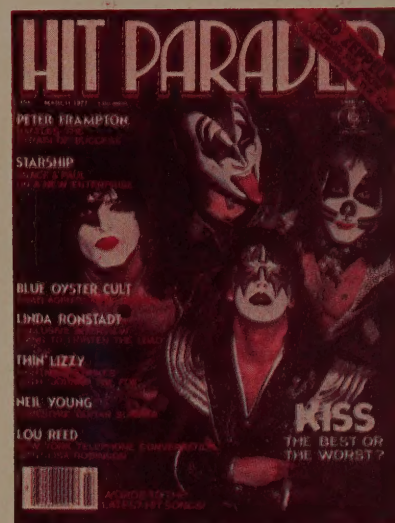
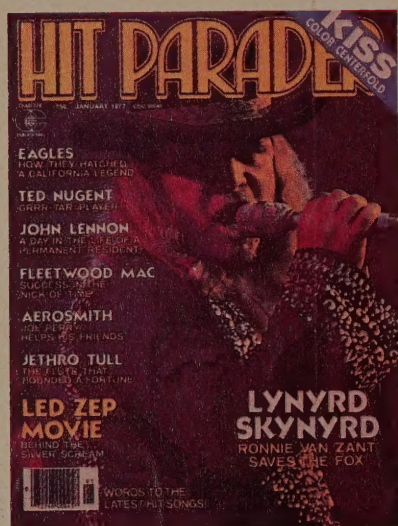
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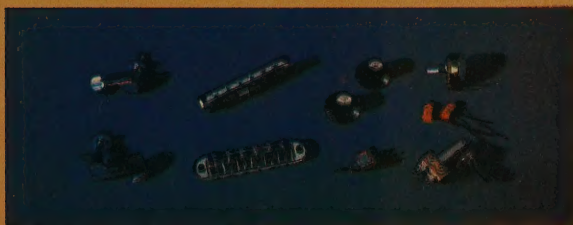
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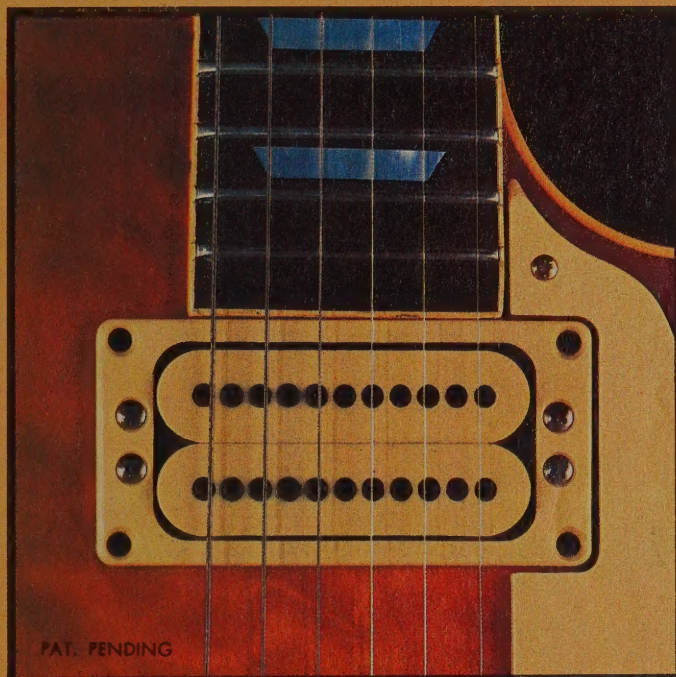
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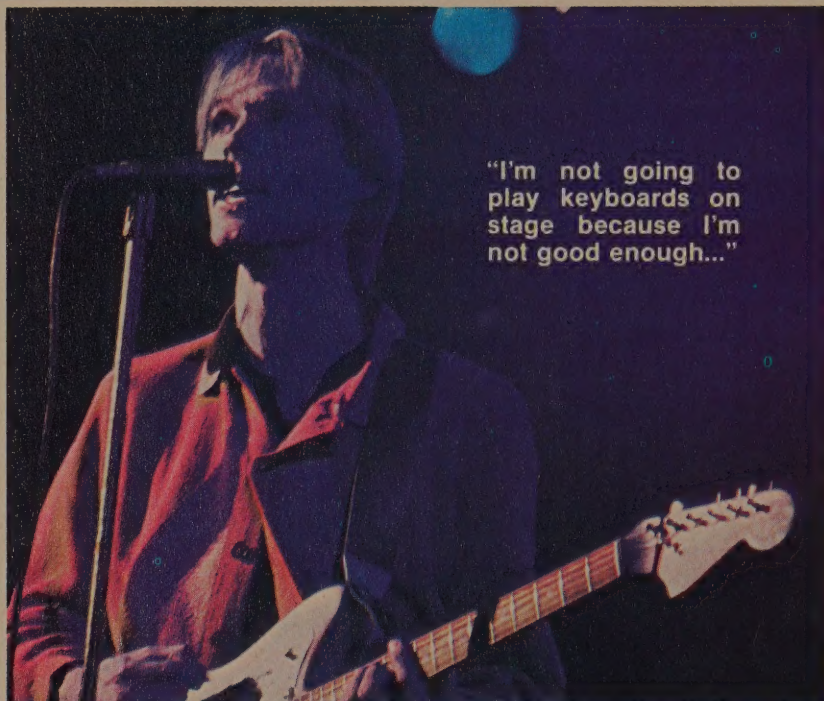
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# ROCK & ROLL HOTLINE



"I'm not going to play keyboards on stage because I'm not good enough..."

When Television released *Marquee Moon* in 1977, critics and fans praised the group's innovative guitar arrangements and called this album one of the most striking and original recording debuts in years.

After nearly five months in the Record Plant, and another New York studio, Television's eagerly awaited second album was released. Titled *Adventure*, it contains some of the best material this group has ever recorded.

Talking about the album, lead singer Tom Verlaine says: "I like all the material but I prefer the second side because I like those long cuts ('The Fire,' 'Ain't That Nothing,' and 'Dreams Dreams')."

"The songs on this record are slightly more sophisticated because I played a lot more keyboards, and I think it's produced better." (Tom produced the album with the aid of John Jansen, a former engineer.) "I'm not going to play keyboards on stage, because I'm not good enough, but I did it on the album because there were keyboards sitting around at the studio and I liked the sound..."

"I took six years of piano lessons but I quit when I was in 8th grade. But you don't lose how to play a chord ... I actually wrote a couple of tunes ('Ain't That Nothing' and 'Carried Away') on a piano in our rehearsal room.

"'Glory' was written on two cassette recorders, with pencils as drums," adds Tom. "We used an empty room at the Record Plant instead of an echo chamber."

The weird organ sound on "The Fire" (a cut influenced by an old copy of "Music From The Twilight Zone" recorded by Marty Manning's Orchestra) is an ondioline, a 36-note keyboard instrument invented by a Frenchman in the '40s that can quiver a note by shaking the key. (The ondioline, and other assorted instruments were listed on the back of "Music From The Twilight Zone" so Verlaine, admiring the unusual effects they produced, rented the equipment.)

The odd sound in the introduction of "The Fire" is achieved by bowing the guitar strings with a switchblade knife. Television has never been conventional...

Talking about "Dreams Dreams," the final cut on *Adventure* which they rehearsed one day and recorded the next, Tom says: "The strange sliding instrument is an upright bass. The crashing sound at the end is a gong being dropped into a tub of water."

Verlaine admits to being "totally obsessed" with checking out the sound in different recording studios: "I go to concerts to see what kind of equipment they're using, to see who's doing their sound and what their p.a.'s are like. I buy records just to hear the engineering on them."

Elton John flew to Los Angeles for one day only to be present at the "world premiere" of his four-minute promotional film, "Ego," done by Cinema Concepts to be shown in movie theaters across the country.

The film, directed by Michael Lindsay Hogg, shows Elton singing the single, with a variety of visuals (Elton as a young boy in a school play, Elton as a superstar rejecting candidates for romance). It's effectively done, and should help boost sales.

The "world premiere" for this promotional film was a somewhat bizarre concept, but for the hundreds of invited guests who trudged through an L.A. rainstorm, it was an amusing evening.

Elton looks fabulous. He's lost a lot of weight, is wearing contact lenses, and although his new hair transplant was covered by a baseball cap, he did say he would be able to reveal his new hair "soon." Before the showing, Elton said he was "nervous": "I haven't done anything for such a long time," he said, "I guess this was a good idea." He didn't sound positive.

But the audience was so enthusiastic — first to his pre-film "speech" ("I haven't put out anything new for so long" he told the assembled, "and since I'm not going to tour this year, I figured I should come here for this") and to the film itself — he must have been pleased.

Following the "premiere," a party was held at Dillons, a four-story discotheque in Westwood. Elton, joined by Alice and Sheryl Cooper, Bernie Taupin, manager John Reid and Rocket Records' head Tony King, stayed at the party for hours, passing up the chance to see Warren Zevon open at the Roxy.

Then Elton flew back to London for business connected to his soccer club, and to finish recording the tracks he's been doing for those next albums. We say albums, because apparently he's got enough done already for two more.

Elton's Rocket Records has signed a distribution deal with RCA Records and RCA president Bob Summer said he's enthusiastic about Blue, Kiki Dee, and the new groups planned for the label.

"I haven't put out anything new for so long," he told the assembled, "and since I'm not going to tour this year, I figured I should come here for this."





We've had hard rock, soft rock, folk rock, country rock, even punk rock. Now what on earth is "monster rock"?

"It's a force, it's like funk," says Bootsy Collins, leader and perhaps sole representative of this "movement." "It's heavyweight, it's more metal," he elaborates, "More solid."

"I started with a psychoticbump-school music, and hound dog rock. Now I'm calling it monster rock. It's a category all its own."

Bootsy believes so much in the character he's created onstage that he's planning to market a "Bootzilla" doll.

"I'm sitting right here looking at a drawing of a Bootzilla doll that one of the artists at Warner Brothers did," Bootsy said, phoning from his home.

"They're going to make big posters out of it, and it's so great it should have been an album cover. We've been talking about putting out Bootzilla dolls like the Kiss dolls, but right now we just have to work out the details."

Bootzilla doll or no, Bootsy himself is quite a visual specimen. More outrageous onstage than Jimi Hendrix, Sly Stone, or Elton John put together (Bootsy's collection of star-shaped rhinestone-studded sunglasses outdoes Elton's any day), Bootsy performs in outfits of red leather, studded, beaded and ringed ensembles that keep at least one costume designer

pretty busy.

Bootsy started out as a member of James Brown's back-up band, the J.B.'s, and continued with the Parliament / Funkadelic family, a protege of P. Funk leader George Clinton. But now, with gold lps of his own (the latest is called *Bootsy? Player of the Year*), Collins is, on his own, a major force with which to contend.

In a business where image can often be everything, Bootsy Collins has not been known for his conservative image.

He started out by performing to "Geepies" — what he called his often very young fans — as alter ego "Casper the Ghost," dressed in a floor-length white cape.

"I think the kids want a superhero," he says "and that's what Bootzilla is, a rhinestone rocker, and he wants to play for you. The image all goes hand in hand. If someone takes away my sunglasses, it's like taking away my left arm."

As for going out in public dressed a la "Bootzilla": "I try not to go too many places by myself. In my home town it's cool because I grew up there, but if I'm out of town I have straight prescription glasses, and nobody knows who I am."

"It's kind of difficult to walk around a big city and not get recognized. At first I wanted everybody to notice me," he admits, "then it got to the point where they



Richard E. Aaron

"I don't really relate to myself as a star but I hear it so much and I see it so much..."

did, and now, I try to hide a little bit.

"I don't really want to hide, though, and I've gotten away from that a little bit. Of course," he laughs, "when I go to take a walk or something, I don't go out wearing the red leather outfit with the stars..."

Success can often be a disappointment, but not to Bootsy — he says it's "better" than he imagined. "I don't really relate to myself as a star," he adds, "but I hear it so much and I see it so much... if that's what it is, then that's what I am."

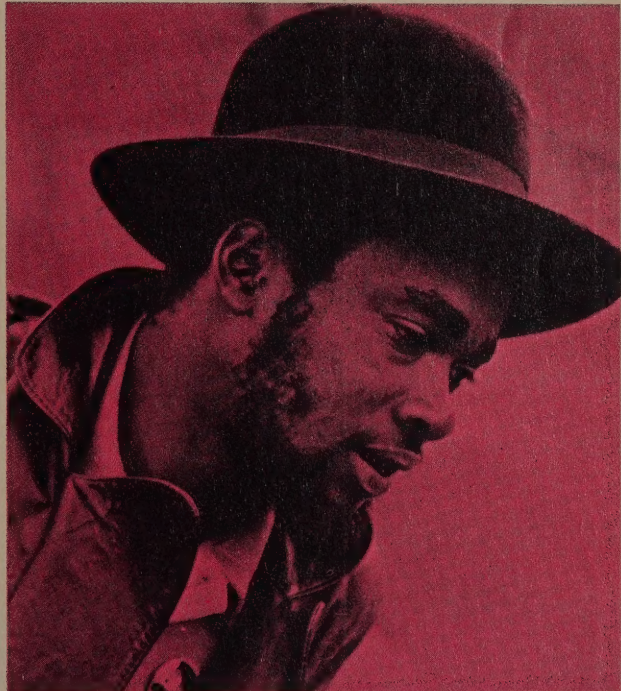
"I do get moody sometimes, though. If things aren't going exactly the way I want them to, I often go off by myself. Most of the time I'm happy - go - lucky. Clark Kent, you know? Mild mannered."

An extremely supportive crowd helped welcome Carly Simon to the first of six sold out Bottom Line shows in New York last week. Fans had a chance not only to see a rare Carly performance, but to ogle celebs like Billy Joel, Art Garfunkel, Warren Beatty and Diane Keaton who were all in the opening night audience.

Carly's hair was long and extremely frizzy, she wore a glamorous, clinging gown ("I know I'm overdressed," she said, "but I didn't want to be blase just because this is my home town.")

Carly, who has been famously nervous about performing, handled herself beautifully, especially when singing. When talking to the audience, she seemed a bit nervous still, although she got off some good lines. The best: "Every generation has a movie that comes along and captures the hearts and minds of that generation, and I think we can say that for this one it was 'The Spy Who Loved Me' " — and then introduced her hit song from that film ... "Nobody Does It Better".

Other Carly highlights: She brought husband James Taylor onstage who sang "Up On The Roof" himself, and then joined her for encores "Devoted To You" and "Mockingbird". When Carly sat at the piano to sing "You're So Vain", she donned sunglasses, and much of the crowd couldn't help but glance at Warren Beatty (also wearing sunglasses) who, rumor has it, the song was written about. Warren smiled, nudged Diane Keaton, and in general, seemed to think the song was about him.



In the fall of 1976 Tapper Zukie had a huge hit with a song called "MPLA" (Member, People's Liberation Army). But although Tapper attracted a great deal of attention among reggae fans his records were not available in the U.S. until the Patti Smith Group got in touch with Tapper and made his album *Man Ah Warrior* the first release on their Mer Records label. Originally the album had been released in London as a limited edition of 1,000. Now it can be ordered from Mer Records c/o Radio Ethiopia, P.O. Box 407, Murray Hill Station, New York, NY 10016) at \$5 per copy.



Bob Gruen



The guard at the gate of 20th Century Fox's studio pointed and said, "Mr. Brooks' office is in that big building over there," and, in typical Hollywood fashion, the "big building" turns out to be only several stories tall. And pink.

Mel Brooks' office is airy, expansive, filled with a couch, several comfortable chairs, a cactus plant, and, hanging on the coat rack next to his large desk is the Louis Vuitton initialled coat Madelyn Kahn wore in Brooks' current hit film, "High Anxiety."

Mel himself is wearing blue jeans, sneakers, a casual white pullover shirt and cardigan sweater. His eyes are very bright and blue and become even brighter as he talks about his new album, *Music From High Anxiety and Mel Brooks' Greatest Hits*, which, on Side One features the music from "High Anxiety" and on Side Two includes songs from other Brooks' films. Songs like "Springtime For Hitler," "Blazing Saddles," "I'm Tired," "The French Mistake," "Hope For The Best, Expect The Worst," "Prisoners of Love" and more.

Why did he decide to release this album?

"Joe Smith (President of Elektra / Asylum) suggested it and I thought it was a good idea," Mel said. "This is a kind of weird, maverick album. It's like a compendium of show songs that happen to be film scores ... the essence of each movie I've done.

"It's not a rock album. You know what they play on Top 40 radio? They play 'binga, binga' ... there are a lot of rhythms and lyrics that are hard to get. 'High Anxiety', the song, is like a beautiful Bernhard Hermann film score. It's great. And I'm singing ... Mel Brooks actually sings and rather well, as Big Frank.

"Obviously there's no category for this record. We're knocking on doors and saying please give to the United Jewish Relief. Actually, I've been pleased by the response it's getting. Especially when I've done some promotion on radio ... they act like, 'my God, he's coming, our hero'...

"I mean I never considered myself a sex object ever, but now I can't walk through a lobby of a hotel without keys being shoved in my hand ... let me tell you. Some from girls.

"You know my wife (actress Anne Bancroft) is a terrific singer, she really has a wonderful jazzy kind of Billie Holliday smokey voice. And I was thinking that maybe we should see if we could threaten Steve and Eydie. You know, give them a little trouble ... Anne and Mel, now appearing at the Sahara Lounge.

"I don't know, my wife and I love Irving Berlin, Cole Porter, Jerome Kern, Gershwin ... maybe we'll do a record. All you hear now is 'Staying Alive, Staying Alive'..."

Mel claims that his singing is humorous ("My singing is a comedy scene in 'High Anxiety', but I sing as well as I can") but that he truly loves music. "I think the music is the other half of a movie. The music is like the emotional storyline, it lets you know where you are. It always did, even in the old cowboy pictures. It was nervous when you should be nervous, and it was right and filled with melody when you were feeling live, or something emotional.

"I can pick out notes on the piano, but I get ideas and usually sing them into a tape recorder. Then John Morris (who Mel Brooks credits heavily on this lp) orchestrates them. It always sounds amazing to me when I hear the orchestra play it back, with harmonies and everything."

Who does he think is buying this record? "College students, my movie fans and film buffs who like any kind of movie memorabilia. Collections are very important to them. Also, I think people over twenty five who are dying to hear a real song again ... even if it does have crazy lyrics."

This does not mean that Mel hates rock music. "Some rock is good," he admits, "it depends on who's doing it. Actually, I really do like the Bee Gees. Rock is good, it's a good thing..."

"I hope this album is heard enough so that people can get into it. I don't care about the money, I just want people to have these songs. I'm very proud of this part of my life.

"But," he assures, "I will hold it in check. The best thing I do is write, direct, and perform comedy. I will still be Mr. Comedy."



"I don't have any characters, I'll just be me. I guess I'll smile a lot."

A few months ago, David Bowie, talking about what he would do on tour this time, said, "I don't have any characters, I'll just be me. I guess I'll smile a lot."

Smile he did on this U.S. tour.

And for someone who said he doesn't consider himself a rock star or doesn't have anything to do with rock and roll, David actually seemed to be enjoying himself onstage this time.

The concert, brilliantly lit by Eric Barrett, had neon bars at the top of and behind the stage, and began with a long synthesizer piece from Bowie's recent album, *Low*. The sound, and the feeling, is almost classical, dramatic — he even had a violin player backing him. But the mood soon changed.

It was a straightforward show, and no matter what David says, it's rock and roll. While he devoted most of the first half to songs from recent albums (*Heroes*, *Low*, *Station To Station*), the second half had all the "hits": "Five Years," "Rock & Roll Star," "Sufragette City," "TVC 15," "Stay," and for the encore — "Rebel, Rebel."

What did he wear? Some kind of baggy plastic outfit in L.A., greenish silver, with a tight, muscleman green T-shirt for the concert's first half. In New York Bowie changed into a baggy white outfit for the show's second half with those Japanese influenced balloon pants that are currently in style.

Bowie didn't talk much to the audience, although there were quite a few "thank yous," but he danced and moved around as much as we've ever remembered him doing.

(In the L.A. audience was Dr. Timothy Leary who said he's never seen Bowie onstage before. "The last time he was on tour, I was in jail," Leary smiled. In New York, celebs dotted the Garden for La Bowie's last show. David Johansen, Elliot Murphy, Bianca Jagger, Halston, Andy Warhol and more. Next stop (Europe, and a twenty city tour. But first, a visit to Studio 54 ... where David didn't dance.)





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# PATTI SMITH UPDATE



"The kids just went crazy ... I felt like Christ in the Temple..."

Patti Smith was not amused. She had just finished a smash, sell-out show at the Santa Monica Civic Auditorium, and walked into her party at The Dome, on Sunset Strip, only to discover a crowd that she felt had nothing to do with rock and roll (Shaun Cassidy, Debby Boone, Barbi Benton, et al) and, worst of all, disco music.

Patti wanted to hear The Rolling Stones.

The d.j. looked at her blankly.

"You can't dance to that," she was told. She became furious, threatening to leave if the Rolling Stones weren't played, and right away.

It took some fancy footwork — some rushing to Tower Records down the block to get Stones' LPs (also some reggae) — but the evening was saved by rock and roll, as Patti, her entire band and several friends danced to the music made by Jagger / Richards.

Earlier that evening The Patti Smith Group completely wowed the sellout crowd at the Santa Monica Civic with her current show, which includes songs from her new, hit lp ("Rock & Roll Nigger", "Easter", "Till Victory", "25th Floor", and the hit single, "Because The Night") some surprises ("You Light Up My Life") old favorites ("Redondo Beach", "Kimberly", "Radio Ethiopia", "Ask The Angels") and solo singing spots by guitarists Lenny Kaye and Ivan Kral.

Before the show she proudly showed off her suite at the Tropicana Hotel, which featured a large American flag, (she uses it onstage as well) her holy



Patti insisted that the Rolling Stones were played at her party...

Bible, lots of photos of favored musicians, and a champagne bottle. "Real atmosphere," she laughed.

Talking about the most recent leg of her tour, she said, "In Eugene, Oregon, all these kids were just sitting there, watching me like I was in a folk club. But I wreaked havoc with them, tore the place up. I felt just like Christ in the Temple..."

"It was like nothing ever happens in Eugene, Oregon, and they were just waiting for me to do something so they could go crazy."

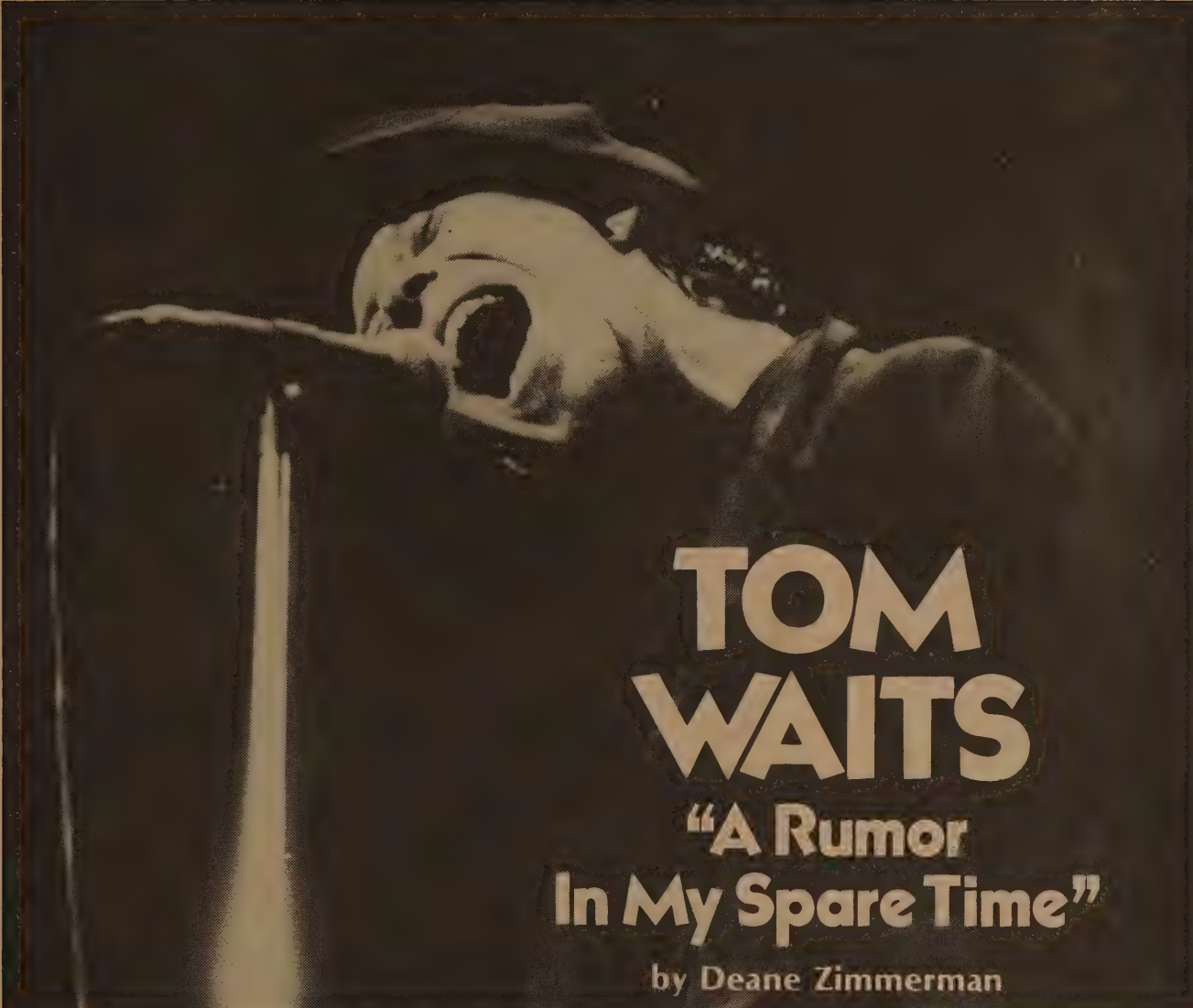
Patti returned from the West Coast to New York for a good old fashioned press part at Max's Kansas City. Now this was a party more to Patti's liking. They played Rolling Stones' records right from the start, and it was indeed, a rock and roll crowd. Patti seemed ecstatic as she went around greeting old friends and radio people — and then the band played *Easter* (the lp) live from start to finish. Patti livened things up when, from the stage, she announced, "There are some of you here who I love and some of you I can't stand..."

After a Philadelphia show the following night (with David Johansen as opening act) Patti returned to New York City in triumph, with two soldout shows at the Palladium. In the audience, on different nights, Robert Deniro, Harvey Keitel, Martin Scorsese ... rock and roll fans.

After a few weeks rest, (during which she prepared for an art show at the Robert Miller Gallery with photographer Robert Mapplethorpe) Patti returned to concerts around the U.S. □ L. Robinson

PHOTOS BY LYNN GOLDSMITH





# TOM WAITS

## "A Rumor In My Spare Time"

by Deane Zimmerman

REINA

"I want to kick my own ass, apply my own pressure. A lot of times it seems as though you're beating your head against the wall but then you realize that you built the wall yourself..."

Gruff, scruffy, jazzy, funky ... such words have been used to describe Tom Waits, who is not really a folk singer, not a jazz singer, but a combination of both whose honky-tonk style is part of his personal mystique. Waits is a singer whose cult (at one time it could be called nothing else) has definitely grown to a national following.

Sitting in his cluttered "work" room at LA's seedy Tropicana Motel ("Most people in this hotel are more like inmates than guests; they're all mad here," he laughs), Tom was dressed in black and talked about his image.

"I'm really getting a little tired of being referred to as 'wino man'. It was okay for a while, but I would like to be a little more three dimensional. I don't think I'm odd. I may be a bit of a misfit but that's about it.

"It's been a blessing and a curse," he adds. "It's important to have an image, and a signature and all that, and I'm glad I have one. But from there I want to build and show some other sides of me. I'm going to try and write with that in mind.

"Onstage in particular — I want to try and explore some new ideas I've got, and

maybe keep my 'wino' in my pocket. I don't know. I'm wrestling with that idea right now."

Waits, who records on Elektra / Asylum, acknowledges that it may have been difficult in the past for his record company to "merchandise" him but feels that they've done the best they can.

"I'm not easy to merchandise," he says. "I'm on the road 8 months a year. That's what I end up doing and that's more of a sales pitch than anything anyone else can do. The record company doesn't attempt to make me 'palatable', they don't look over my shoulders. I do what I can ... I give them albums.

"I want to put out a Christmas album in August," he laughs, "called 'Tom Waits Christmas Album'. It'll have nothing to do with Christmas, but it will give them a handle. Maybe I can be passed out in a convertible with a Santa Claus suit on or something. That might help them a little."

Tom began touring in 1971, shortly after the release of his debut lp, *Closing Time*, and has been at it almost constantly ever since. At first he never wanted to come home. He enjoys the

transient life, living in hotels most of the year, as he says, "on the verge of becoming a rumor in my spare time." But after eight years he admits that the work is starting to wear him down.

"I've been headlining in small theaters and lately people are going berserk," he says. "I was an opening act for a long time and there's something about being an underdog which is exciting. It drives you, and you can turn it around, but I have to admit I like having my own crowd better. Now I've got somebody opening the show for me.

"I go out on the road for so long, and I play my songs so much, that I have to come home and write new stuff just so I'll have new tunes to take out. If I play the same songs in 50 different cities over a period of four months it gets boring.

"People like to think you do one concert a year and you're doing it in their town, just for them, but it does get a bit tiresome. I change the show every night, the order of the tunes is different. I throw out some, add new tunes. I always try to keep each evening unique — for me,

(continued on page 40)



# CT•SPINADDICT•SPINADDICT

by  
**JAMES SPINA**

**TODD RUNDGREN "HERMIT OF MINK HOLLOW" (BEARSVILLE)** I've dispensed with this month's intro paragraph because this new Todd album incorporates some of the topics that have been on my mind in the past month. Without even touching on the language used in the letters of the many Ted Nugent fans responding to my harsh words for their hero I would like to get it straight here and now that I am not just some loud - mouthed proponent of anything "new wave" at the expense of all other music. True, my last couple of columns have leaned rather heavily towards the new things happening here and in England but that doesn't mean my world started on the day Elvis Costello released his first album.

I have heros too. And just because I'm not about to adore every single note they place on vinyl that doesn't mean I'm beyond taking a stand for old times sake. That brings me quite smoothly to this Rundgren solo venture. I grew up on the music of this runt from Philly. His early Nazz albums are cherished possessions and even though I have often been disgusted with much of his work with Utopia that doesn't mean I've closed the Todd chapter in my life. "HERMIT" is perfect testimony to the fact that Todd is still indeed a wizard and a true star. Much of the following gushing comes about as a result of a Todd performance I just witnessed at the Bottom Line in New York. Sans Utopia, and aided by the ever faithful Hello People and Moogy Klingman, Todd turned in a combination "history-or-runt and Hermit material" set that knocked me out. Like this new record it was a display of short, tight rock songs and ballads that abound in melodies, exquisite guitar playing and playful-yet-punchy lyrics so indigenous to the Todd presence. The message comes across perfectly clear on the first two songs from "HERMIT". "All The Children Sing" is one of those catchy anthems at home instantly in anyone's memory bank. Todd's slippery use of images and incidents drives home a message without resorting to any heavy-handed pontificating.

And "Can We Still Be Friends" (Is it about Bibi?) shows the kid to be still

king of the mountain in terms of teary heartbreaker ballads ala 'Hello It's Me'. All those familiar Todd phrasings and incongruous emotional juxtapositions sound as fresh and relevant as they did way back ten years ago. Throw in a couple of scorching rockers and you have the whole Todd - spectrum all on one fabulous record.

I'm sure Rundgren is going to pull some future stuff (probably with Utopia) that will rub me the wrong way, but it's great to know that he'll never lose the touch that makes him one of my most enduring and endearing rock and roll heros. NEW WAVE? Todd could care less. He was a runt long before punk took on its hyped media meaning and he'll continue to be a renegade on his terms for as long as there is a musical breath in his body.

**PEZBAND "LAUGHING IN THE DARK" (PASSPORT)** This band has one of the pushiest promo people in the business working for them but that isn't going to stop me from telling it just like it is. Pezband are second only to Cheap Trick as the best new American band on the pop scene.

About the only negative thing I can say is that they sometimes sound too much like The Raspberries. And even that is a left - handed compliment. This new LP is a vast improvement over their initial release in that the edges have been roughed up to the point of raucous. Where guitars once jangled, now they crunch. Vocals once blended but bland are now beautifully abrasive. And how can you not love a singer with the name of Mimi Betinis. Seriously, Pezband are makers of music that could spell salvation for the life of rock music on radios. Keep pushing. These guys deserve every shove upwards they can get.



**PEZBAND**

**FRANKIE MILLER "DOUBLE TROUBLE" (CHRYSALIS)** You might know by now that I am completely enamored by anything, anyone or any group that reminds me of "the-late - great" group - Free. Miller moves in that turf by nature of his voice, by nurture of his association with the songwriting of Andy Fraser (Free's bass

player) and by the will of his determination to stick to his blues - based guns. The standout songs on this LP, "Double Trouble" and "Love Is All Around" both appeared on Andy Fraser's first solo album but Frankie offers definitive versions mainly because he's a better singer than Andy. This dude has a backlog of superb albums (all available on Chrysalis) and if you are not a fan already, "Double Trouble" is going to make you do some hefty record hunting.

**THE PALEY BROTHERS "THE PALEY BROTHERS" (SIRE)** I'm not going to bore you with a mass of historical tidbits concerning the former musical whereabouts of these two siblings. They'll probably hate me for saying this but their beach boy influences sound better than the originals to these ears. The production of this disc (by former Spark Earle Mankey) is flawless as a Paley cheek and any network looking for a musical answer to the question of "What do we do about Shaun Cassidy?" should look these two up.



**THE PALEY BROTHERS**

**MINK DeVILLE "RETURN TO MAGENTA" (CAPITOL)** Yeah, Willy I know the first album was great but did you have to xerox it completely the second time around? I'm not just talking about a sound similarity. This record contains the same pacing and song mixtures of the first album. I think it might have more than a little to do with the decision to have producer Jack Nitzsche on board for a second shot. The man has been around so long that he probably didn't want to risk adventure at the expense of formula.

**GENERATION X "GENERATION X" (CHRYSALIS)** Punk at its most palatable. Billy Idol looks like Fabian and sings just like every other kid on Kings Road but that shouldn't stop this group from stepping into the hearts of both Rotten fans and Bay City Rollers fans. How's that for a broad market? This American release wipes out the import version in that it contains the infamous "Wild Dub", the best manifestation to date ramificating on the tie



between reggae and punk.

**CLIMAX BLUES BAND "SHINE ON" (SIRE)** Like every other record they ever released, I'm sure this set will grow on me. It usually happens four or five weeks after I hear the hit single being played on the radio without realizing who the performers really are. I kept thinking their last hit was a resurrected Dr. John song before realizing it was Climax and already even owned the LP from which it was pulled. As I said this will all happen in about a month. Until then it still remains beautifully performed, excellently recorded ... but dull.



CLIMAX BLUES BAND

**HEART "MAGAZINE" (MUSHROOM)** The release of this record has been contested in the legal courts for months. As far as I'm concerned it should have remained unreleased. On second thought everything this band has ever released should have remained in court. They spend too much time trying to decide if they want to be Led Zep or Fleet Mac. They try my patience on both counts.

**JOHN MILES "ZARAGON" (ARISTA)** God, this guy is impressionable. Show him a James Dean movie and he thinks he's music's answer to the great misunderstood rebel. Give him a karate suit and he thinks he can still Elton John's judo chops. He just might be the British answer to Billy Joel and that's not bad ... it's horrendous.

**JETHRO TULL "HEAVYHORSES" (CHRYSALIS)** Say what you will about poor, old Ian Anderson but I'm still a sucker for everything he does. His lyrics and flute licks are still shimmeringly top notch and his indebtedness to the folk and filth lore of Britania still wins him a spot in this aging Anglophile's heart. I wish I could say the same about...

**STRAWBS "DEADLINES" (ARISTA)** but such is not the case. Cousins has lost his touch. Not since Procol Harum has a group become so locked up in their own mystique that they become blind to the demise of their muse. Pity that such a fabulous cover has to go to waste on such a tired batch of music and musicians.

**THE BAND "THE LAST WALTZ" (WARNERS)** from the awful film of the same name. This three record abomination ends on one superb note. It promises to be the end of The Band as

a touring and musical entity. I hope they make good on that promise. Now what can we do about stopping awful solo albums of each particular member. Hasn't anyone told these guys that the Civil War ended years ago. For my own peace of mind I'm going to pretend that Neil Young and Ron Wood had nothing to do with this dung.

**"WINGS "LONDON TOWN" (CAPITOL)** I don't care what they say Paul. I think you still have a few good years left. If this were some new ABBA threesome the critics would be going nuts over it. Did you really write "Penny Lane" in order to coax Denny Laine into your future plans? If so, you made the right choice. He has a hell of a lot more ambition than that Lennon guy. And who cares if Linda isn't quite as pretty as Ringo. At least she doesn't wear as much jewelry. I'll look you up on my next visit to St. John's Wood. The drinks are on me because the music's on you and I certainly wouldn't ask for anything more. Regards to the kids and by the way if you want to buy a great record for them try...

**DAVID BOWIE narrating PROKOFIEV'S "PETER AND THE WOLF" (RCA)** I loved it when I was ten and I love it now. Dare I say that this is now the best version ever of this fine classic. Zowie has quite a talented (and well rounded) father.



DAVID BOWIE

**ALVIN LEE'S TEN YEARS LATER "ROCKET FUEL" (RSO)** Should really be called TEN YEARS TOO LATE. I'm keeping it for one reason and it has nothing to do with Lee's soggy singing and sloppy guitar work. There is a Ferrari on the cover and if the truth be known I'd cut off Alvin Lee's right arm for a chance to write for ROAD & TRACK.

**THE KINKS "MISFITS" (ARISTA)** Remember all that love-hate stuff I said about Todd earlier. Well the same goes for Ray and Dave Davies. These two guys will always be rock and roll heros in my mind. This is undoubtedly the best Kinks album since "Lola vs. Powerman..." and quite possibly chock full of single hits. "Permanent Wave" is already getting some great airplay and that isn't even the best song on the album. There isn't one loser in the batch. Davies still has that mad and

whimsical hold on all fables bitchy and British.

In another lifetime he could easily have been Charles Dickens or Oscar Wilde. One question. When the hell is Dave Davies going to get more songs out on record? His voice still stands as the best second string shriek in rock. Come on Ray give him some ground. Till then his guitar playing just keeps getting raunchier with every release. "Trust Your Heart" is the perfect case for that whole point. Though I don't want to take anything away from Ray's fire it is this Dave number that moves me in the way those occasional Keith songs on Stones' albums do.

Anyway, The Kinks. God save them. Clive protect them. May they never be forgotten in this rock and roll fantasy.

**KATE BUSH "THE KICK INSIDE" (HARVEST)** Wake up all you Bronte fans out there. Victorian pop lives. This woman has a tremendous hit ("Wuthering Heights") in England. Truly an acquired taste, her voice moves between Betty Boop and baby banshee. Pink Floyd fans take note. Dave Gilmore loves her and I think I've a bit of a crush going here too.

**DOCTORS OF MADNESS "DOCTORS OF MADNESS" (U.A.)** Middle - Bowie meets moderate - BeBop with a touch of Cockney Rebel thrown in for warbles comfort. If they had formed two days later they would have been considered punks (they started making records in late '76). Maybe it's just as well that they missed the whole initial fury. This double disc provides some masterful music, occasionally portentous but exciting in execution.

**LISA BURNS "LISA BURNS" (MCA)** Better than Blondie with all the same motives but none of the cliched incompetence. The Boom Boom Band backs her up on this Craig Leon production. They should drop Alexander and stick with Lisa. She even does a Pagliaro song ... he is the best rocker in Canada, sadly unheard of in the states. Does anyone know where I can get some of his records short of hopping on a train to Quebec.

**ALLAN CLARKE "I WASN'T BORN YESTERDAY" (ATLANTIC)** Hollies lead singer finally makes a stunning solo album after years of misses. His songwriting is almost as great as his singing and his singing is in great form. I only hope this doesn't spell the end for James Spina's favorite English band.

Coming next month. Tons of imports (The Tyla Gang / Buzzsacks / Stinky Toys and Bethnal). The complete John Martyn discography, a precious word or three on Nick Drake, Dion, some jazz reviews and the singles (as in 45) scene.

And now a plea to all bands out there releasing independent records. Send them to me care of WWD 7 E. 12th. NY, NY and get your name in Hit Parader. □



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# KISS DISCOGRAPHY



**KISS** (NBLP-7001), 2/8/74  
**HOTTER THAN HELL** (NBLP-7006), 10/22/74

*Let Me Go, Rock 'n Roll* B/W *Hotter Than Hell*, (NB-823), 1/10/75

**DRESSED TO KILL** (NBLP-7016), 3/19/75

*Rock And Roll All Nite* B/W *Getaway*, (NB-829), 1/2/75

*C'Mon And Love Me* B/W *Getaway*, (NB-841), 7/10/75

*Rock And Roll All Nite* B/W *Rock And Roll All Nite*, (NB-850), 10/14/75

**ALIVE**, (NBLP-7020), 9/10/75

**DESTROYER**, (NBLP-7025), 3/15/76

*Shout It Out Loud* B/W *Sweet Pain*, (NB-854), 3/1/76

*Flaming Youth* B/W, *God Of Thunder*, (NB-858), 4/30/76

*Detroit Rock City* B/W *Beth*, (NB-863), 7/28/76

**THE ORIGINALS**, (NBLP-7032), 7/21/76

**ROCK AND ROLL OVER**, (NBLP-7037), 11/1/76

*Hard Luck Woman* B/W *Mr. Speed*, (NB-873), 12/1/76

*Calling Dr. Love* B/W *Take Me*, (NB-880), 3/3/77

*Shout It Out Loud* B/W *Nothin' To Lose*, (NB-906), 12/5/77\*

**LOVE GUN**, (NBLP-7057), 6/17/77

*Christine Sixteen* B/W *Shock Me*, (NB-889), 7/5/77

*Rocket Ride* B/W *Tomorrow And Tonight*, (NB-915), 2/8/78

**ALIVE II**, (NBLP-7076-2), 10/24/77

**DOUBLE PLATINUM**, (NBLP-7100), 4/15/78

\**Shout It Out* — from **DESTROYER**,  
*Nothin' To Lose* — from **KISS**

All albums were recorded on Casablanca Records.

Fin Costello





# They Get You BRUCE SPRINGSTEEN

"Times are generally cynical right now, but I'm not that kind of person. So in a way, I guess my stuff goes against the grain. I maintain certain beliefs — it's not really optimism... maybe, hopeful."

So said Bruce Springsteen backstage at Buffalo's Shea Theatre where he began a four month, seventy city tour — his first series of live performances in 14 months.

Coinciding with Springsteen's tour is the release of his first album in nearly three years. "Darkness On The Edge Of Town" is the magnificent result of eleven months in the studio, a stunning collection of songs that also marked the end of a painful lawsuit between Bruce and his former manager that kept him away from recording for almost ten months.

Wearing a black t-shirt, black jeans and a dark gray tweed jacket, Bruce chatted amiably in a small backstage dressing room after what must have been an exhausting (it was nearly three hours long and included most of the new material) show. He stressed that he's learned from his enforced "time off":

"For me, it was mainly a good experience. I didn't want to do another album right away, because I didn't want to get caught up in the machinery. Your perspective changes over a long period of time, and it was necessary for me to be at home with the people I know. That's reality to me.

"What did I do? Oh, just drove around ... going out at night. I've always tried to keep a line on that stuff — like the guys in the band are all guys I know, local guys. That's always been real important to me."

Bruce's last LP, "Born To Run" was received by the press with unparalleled hysteria. This time, Bruce says, with a laugh, "Let's just say I'm not into a repeat performance of my last effort. I'm interested in performing, and making records. That's what I do. All that other stuff was a good lesson."

The twin *Time* and *Newsweek* covers? "I was particularly funny about it at the time. It was like ... 'now *who* could believe *this*? Would you look at *this*?' But my father said, 'why not you? Better you than another picture of the President'.

"I was caught between feeling good about it and weird, because like anyone, I like privacy too. But you can't have both. So I had mixed feelings, and there were points when I began to feel what it is that drives people nuts in this arena.

"See, you play music to avoid work, and it's supposed to be fun. You have to hold onto that. If playing is not fun, then I'm not doing it correct. And after 'Born To Run', sometimes it was not so much fun.

"I got into all this to do what I wanted to do, and not be a money machine. When it got to a point where personally it all affected me badly, and I was not in control, and there was a watering down of things that were real, I realized that I didn't want to be a part of that.

"I needed to be tough and retain what was real about me. That's how they get it, you know, they get you while you're dancin'.

"The music business is based on desperation. I was not from New York when I started, I knew no one who had made a record or had contact with the music business. I had nowhere to go but up, and I thought, what did I have to lose? If they had told me I was the janitor and would have to mop up and clean the toilets after the show in order to play I probably would have done it.

"So I looked for someone to trust ... and I don't regret any of what has happened to me, really. But during the 'layoff', I had to be tough, because I wanted ownership of myself and my songs."

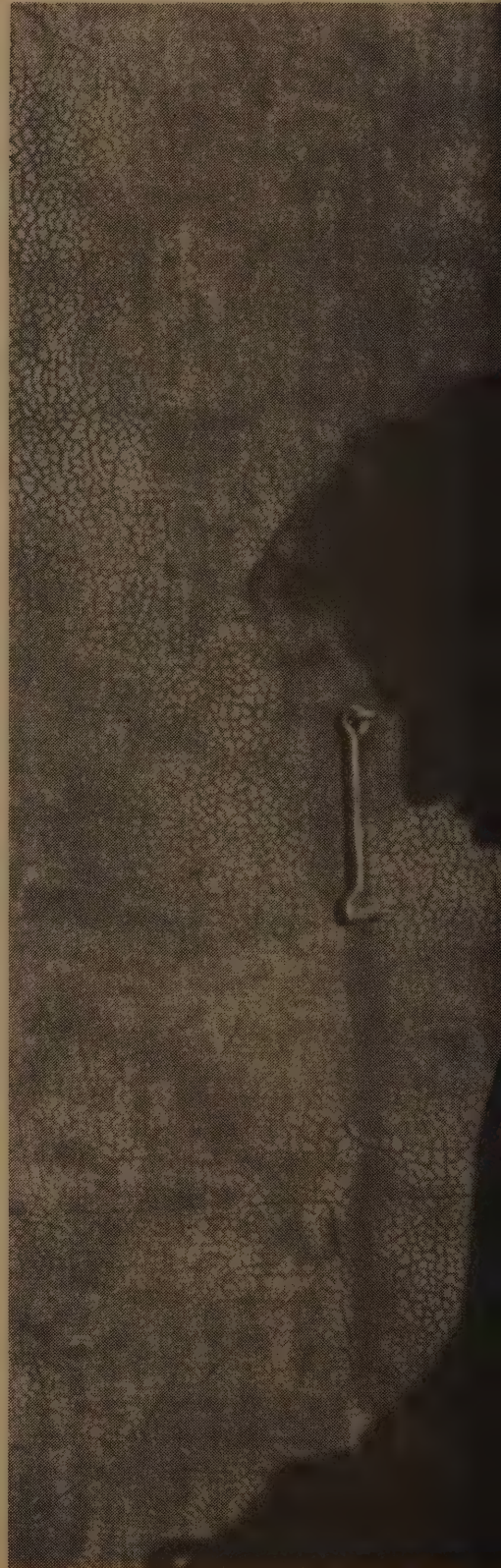
Now that he's back onstage, how does he feel?

"I had a good time tonight. At first I had a funny reaction to playin' again. It was almost unreal, because it's been so long since I played. We'd been rehearsing and just sort of knocking out the set, and I couldn't remember why I'd been so tired after the last tour.

"Then halfway through the second song, I started groaning, 'oh ... my side', and I realized why I was so tired after the last tour.

"But onstage the first number was like a reaffirmation. That's why people come to the shows. To prove to themselves that they're alive." □ L. Robinson

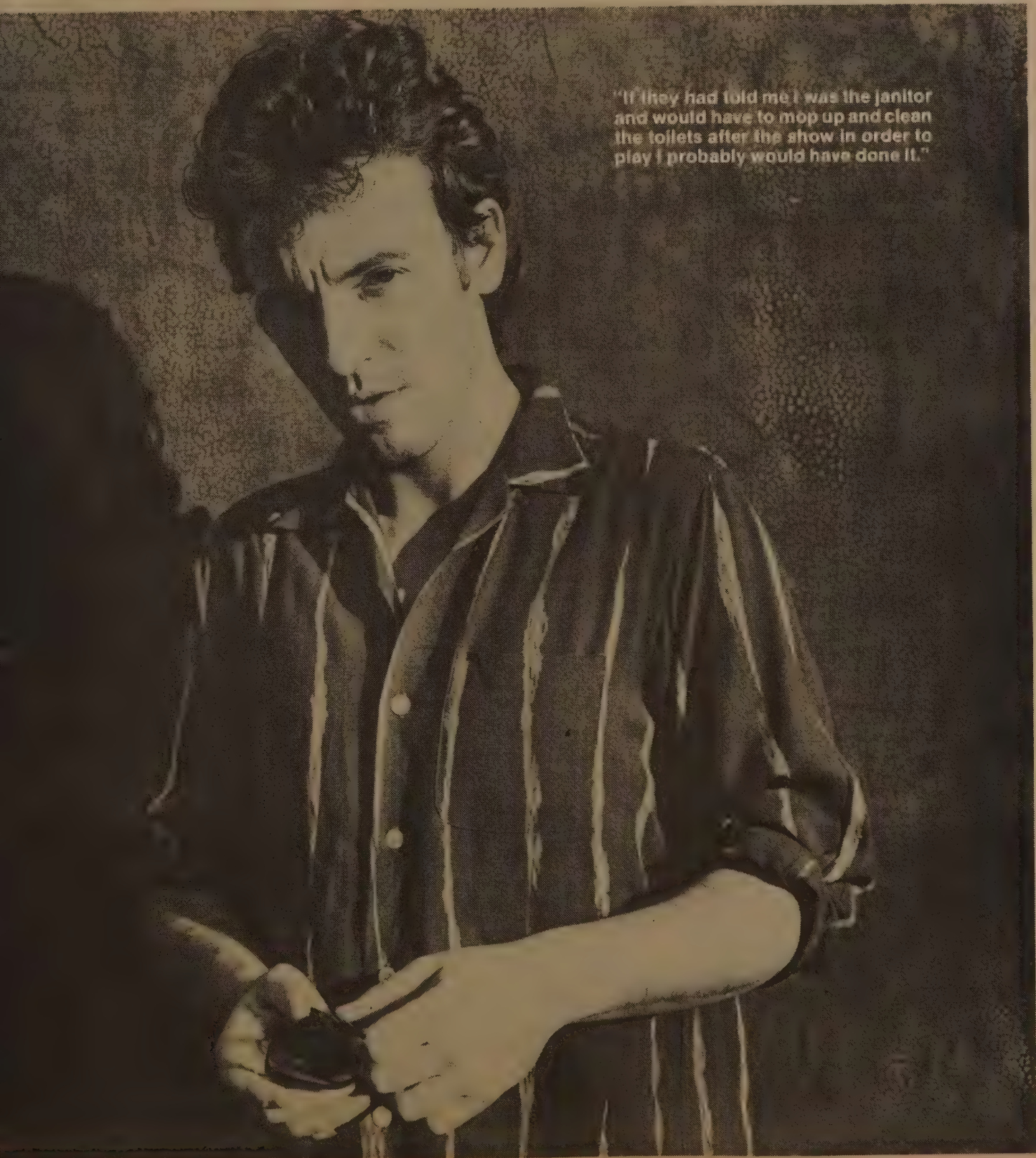
*Previously appeared in Lisa Robinson's "Rock Talk" column.*





# While You're Dancing STARTS TOUR

"If they had told me I was the janitor and would have to mop up and clean the toilets after the show in order to play I probably would have done it."





# LITTLE FEAT ROCK IN THEIR SHOES

by Russell Shaw



"We try to get down but the essence is to be as diverse as possible and to cover as much territory as possible. Each of us has our own ideas and direction."

At a late night bar in Washington, D.C., Paul Barrere's hands easily conquered the pitfalls inherent in a newly designed pinball game. Paul's lightning reflexes, quick eye, and shrewd sense of timing destroyed most of those in attendance, including, I reluctantly confess, your pinball - addicted correspondent.

A few hours earlier Barrere, ably joined by five equally talented colleagues, caused more controlled carnage with his quick hands. Only this triumph was a musical one, as the blond guitarist ably helped steer Little Feat to a victorious performance in front of thousands of loyal fans at the Warner Theatre in Washington. The city, one of the most fanatically devoted to Feat on the map, hosted the California - based sextet for eight shows in four nights. All were sellouts, no little feat indeed.

Earlier in the day, much before the concerts and pinball, Little Feat's light man, who lives in the suburb of Falls Church, Virginia, just a stone's throw

over the Potomac, hosted a party for his employers. A feast would have been a more accurate description, for generous amounts of sumptuous chicken and beer were available. Several Feat, accompanied by tour opener John Hall (you know him from Orleans) briefly left the premises for a spirited game of basketball down at the local gym, but unofficial Feat leader Lowell George was back at the hotel, sleeping. It would have been appropriate if he had attended the bash; after all, today was his birthday.

Even though he had chosen snooze over booze, Lowell had done his part for journalism the previous night, most of it in the presence of yours truly.

Knowledgeable readers and listeners should by now, after seven acclaimed albums, be familiar with the vicious slide guitar of Lowell George, the biting, sarcastic lyrics, the growling vocals. Very few players, or bands, have consistently shown the rock out spirit as long and hard as Feat, so when you ask titular leader Lowell George about his influences,

you'd expect to hear talk about the Claptons, Stones, etc. Wrong not so.

Would you believe this fretboard pyromaniac is a fan of beat poets and abstract jazz? "I quite honestly have very individual tastes," Lowell tells us. "I played flute when I first started out, and my younger days in Hollywood were full of experiences in beatnik joints. You'd find people sitting around with their wine, often stoned on "gauge" (an old thirties term for pot) and some guy would be reading his beatnik poetry. Then sometimes you'd have top names; Lenny Bruce, Miles Davis, and so on. A lot of that has stuck with me to this day; when I'm home and I want to get away, I'll listen to people like Ornette Coleman, Sun Ra, and Albert Ayler." The latter player, a saxophonist recently the subject of an article written by Patti Smith here in Hit Parader, seems to be a cult favorite of many rock musicians.

Given Lowell's formative musical exposure, it was perhaps quite appropriate that he would find eventual employment



with Frank Zappa and the Mothers of Invention. "This was in the late sixties, after the "Brain Police" days and before Flo and Eddie joined the group. We were doing some crazy stuff, but in light of that, I'd like to clear up a few misconceptions.

"There are people who don't know Frank at all, just from his music, and they

automatically assume, I guess, that someone that comes from such an unusual place must have some bad personal habits. But Frank rarely if ever drinks at all, and he never touches drugs. Frank's a businessman through and through. Sometimes I wondered how he could create music out of chaos, but behind the scenes, he's real concerned

with rehearsal and stage performance. He always knows what's going on, though; Frank's a businessman."

Lowell stayed with Zappa until 1969, when through a series of fateful occurrences, he founded Little Feat. Original members included Lowell, ex-Fraternity of Man drummer Richie Hayward, keyboard whiz Bill Payne, and

**All has not been as harmonious offstage as on; a brief breakup in 1974 threatened to become permanent...**





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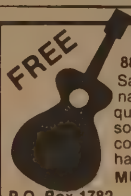


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another veteran of the Zappa regime, bassist Roy Estrada. Actually, Estrada, who stayed with Feat for the first two albums, joined shortly after the group's formation, so "we never had a bass player until Roy came along. We hustled sessions to keep us together, and played top forty music in clubs."

A few years ago, Feat had a wholesale shakeup. Estrada got tired of the pressures and frustrations of the music business, quit to go into computer programming, and was replaced by Kenny Gradney, a Fender bender of virtually peerless ability. A native of New Orleans, Kenny had done session work for such notables as bluesman Arthur "Big Boy" Crudup (Elvis' major influence) and Jerry Lee Lewis. He later joined Delaney and Bonnie's national tour, and while in Los Angeles, met up with the Feat. A simple case of being in the right place at the right time.

Other roster revisions were made in the early seventies, changes which Feat's rhythmically propulsive sound of today is directly attributable to. Percussionist Sam Clayton, he of the basso profundo soul voice, furious conga and ever-changing fleet of Porsches, was added as percussionist.

About this same time, guitarist Paul Barrere came on board. Now, Lowell George had a compatriot on guitar, and a good deal of the load was taken off his shoulders. At this time, circa 1973, the new players made their presence known on the landmark *Dixie Chicken* album. Paul's lyrical, sarcastic wit and flowing lead guitar lines were a perfect accompaniment to George's slide-bound stinging and howling vocales.

The lineup heretofore annotated is Little Feat at the present day. All has not been as harmonious offstage as on; a brief breakup in 1974 threatened to become permanent, until common sense dictated that a good thing as Little Feat should not be abandoned. And rightly so, for here is a rock band which has that rare combination of dexterous technical skill and ballsy grit.

Some, citing such tunes as "Sailin' Shoes," "Keepin' Up With The Joneses," and "Hi Roller," have, perhaps for the lack of a better term, christened Feat's music as funk. To this, Lowell says, "to me, funk is something you got in the bottom of your shoes. I can't really classify what we play. We try to get down but the essence is to be as diverse as possible and to cover as much territory as possible. Each of us has our own ideas and direction."

"Glad we don't keep doing the same crap. Our music can have humor, and range from the blues to a quasi jazz-rock overtones. We all have our preferences and moments - for example, I find the instrumental that we do ("A Day At The Dog Races") alien, so I go off the stage when we get into it. But then again, I have my preferences, and sometimes they go along with me. It's different backgrounds and tastes, but it's all Little Feat. That's what really counts." □



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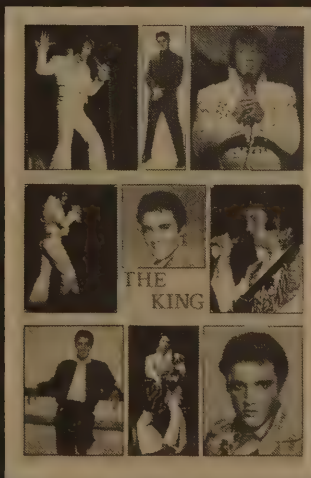
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# WINGS



## The Family That Plays Together

by Jim Girard

Within the past year there has been more post-Beatlemania nostalgia than ever before. Since most people — in and out of the music business — have acclimated themselves to the fact that The Beatles aren't going to surprise us and reform, many music business entrepreneurs have taken it on themselves to recreate The Beatles. Leber-Krebs (Aerosmith & Ted Nugent's Management firm) have formulated the

successful BEATLEMANIA show that is playing on Broadway. An album from the show has also been released.

Then, of course, there's the film I WANNA HOLD YOUR HAND, a totally absurd comedy that tries to depict Beatlemania via four rabid fans who try (successfully) to get into The Beatles' hotel room in New York.

More absurd than that —

but so much more poignantly ridiculous — was The Rutles TV special ALL YOU NEED IS CASH, a total joke created by Eric Idle and Neil Innes (the brains behind The Bonzo Dog Band and Monty Python's Flying Circus). Warner Bros. even released the classic (?) THE RUTLES, the album soundtrack from the TV show.

In short, the world is being fed Beatles. Everywhere you look someone is playing on

The Beatles, either in a serious or a comical take-off manner. Like it or not, there's gold in those old Beatle memories...

Meanwhile, the four elements who made those Beatles so popular (i.e. John, Paul, George and Ringo) have to take a back seat and ignore most of it.

\*\*\*

Paul McCartney certainly isn't letting anything get in his



way though. While the stigma of being an ex-Beatle has, seemingly, had some effect on the careers of George Harrison, Ringo Starr and John Lennon, Paul McCartney has faced the past most admirably. He's just released his ninth post - Beatles album, *London Town*, another Wings lp branded with his own personalized style.

*London Town* features the same Wings personnel who toured the U.S. a few years ago: Denny Laine (rhythm guitar), Linda McCartney (keyboards), Jimmy McCulloch (lead guitar) and Joe English (drums). However, shortly after the basic tracks were recorded, McCulloch split Wings to join



Essentially, Wings is a family band and they view life from a very different perspective. Secure in their success, Wings doesn't have to be anything they don't want to be.

The Small Faces and English left for greener pastures. Wings, therefore, is a trio again.

Denny Laine remains the constant in the Wings formula, having been in the band from the *Wild Life* album (the first Wings outing that was preceded by McCartney's two solo albums, *McCartney* and *Ram*).

Linda McCartney, the always overlooked other half of the ex-Beatle superstar, has become an integral part of the



(continued on page 60)



On Thanksgiving Day in 1976, The Band gave their last public concert. They gave it at Winterland in San Francisco where, in 1969, they had first been starred as a major rock act.

The Band decided to bring their collective artistic identity to an end for a complex fusion of reasons: intuition, melancholy, boredom, aging ... Says Robbie Robertson, the leader and guiding genius of The Band, "There was a strange feeling in the air, there was a sense of emptiness, or something" after the group's 1976 summer tour. "We just tried to understand what was going on, we tried to check it out in every way possible. We even checked astrologers, the Bible, things like that.

"And, it all pointed in one direction: The Band's next performance would be its last." This sense that something final was in the air, that the fates were hinting

that a limit had been reached, determined The Band to come to an end, and to come to an end gracefully and with style. Robertson explains: "It had all become like a merry - go - round. We had been everywhere three times. We had done everything three times. If we had decided to keep going it would only have been for the money, and The Band has never operated that way."

The Band made two fundamental decisions about its farewell moment. One, it would be not only a long goodbye, but a historic gathering of themselves and their friends and teachers and influences in a visible demonstration of roots and solidarities. "We wanted it to be more than a 'final concert'. We wanted it to be a celebration: The Last Waltz."

And second, they would have it filmed. And not merely filmed but - in a typically classy Band gesture - carefully sculpted

into a work of movie art by an important and very strong creative personality, director Martin Scorsese, responsible for *Mean Streets*, *Alice Doesn't Live Here Anymore*, *Taxi Driver*, and the underrated *New York, New York*. The connection between The Band and Scorsese was producer Jonathan Taplin, who had produced *Mean Streets* and before that had been The Band's company manager for four years.

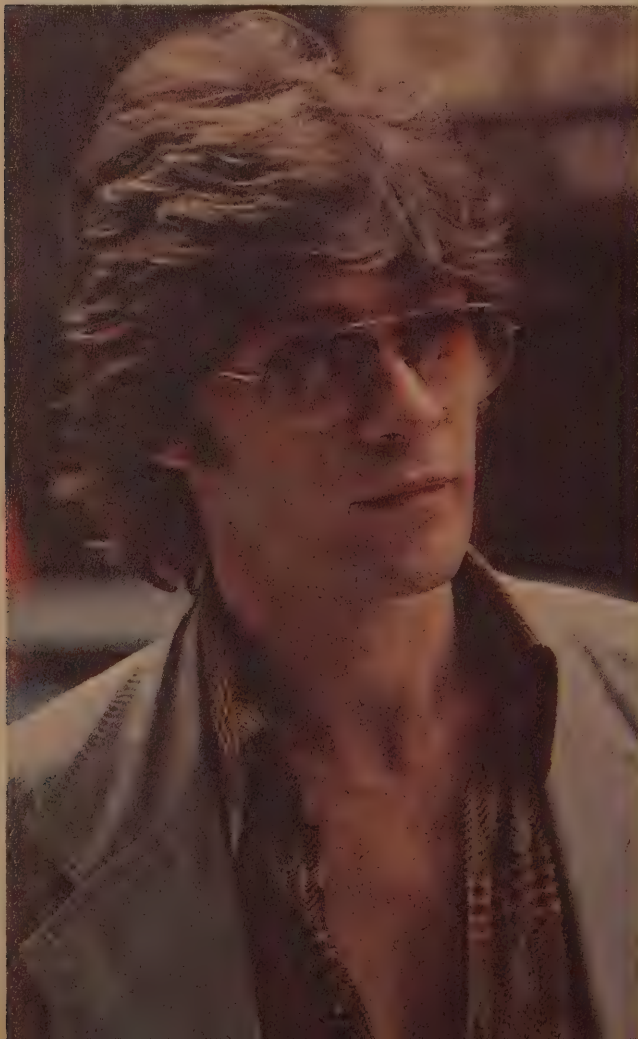
When Robertson decided that he wanted to film *THE LAST WALTZ*, Taplin introduced him to Scorsese; from the beginning it was a joint effort to make a film different from any other rock movie. Scorsese had edited *Woodstock* and *Elvis On Tour* and has a wonderful nervous, sensitive feel for rock music. He wrote a 300-page shooting script choreographing every lyric and chord change with a camera movement. There

# "LAST WALTZ" FEVER

by Donald Lyons

"Maybe it's just superstition but the road has taken a lot of the great ones. It's a goddamn impossible way of life."

"We did eight years on the back roads, and we did eight years up-town. We were getting close to that number 20 ... I can't say I've been on the road for twenty years. I'm too young to drop those kinds of numbers."



Richard E. Aaron



Neil Preston



were extensive rehearsals with The Band and the guest players at The Band's Shangra-La studio in Malibu and at Winterland.

And there was a real effort to get beyond the jiggly, home - movie amateurism and formlessness of other rock documentaries. THE LAST WALTZ is the first 35mm rock movie ever made and the first to use a 24-track recording system which, after the longest mix in history, has produced the final 4-track Dolby stereo print. On the night of the concert, Scorsese used eight cameramen (including Laszlo Kovacs and Vilmos Zsigmond - among the industry's most skilled) panning and zooming and closing in tight and long with their 35mm weapons.

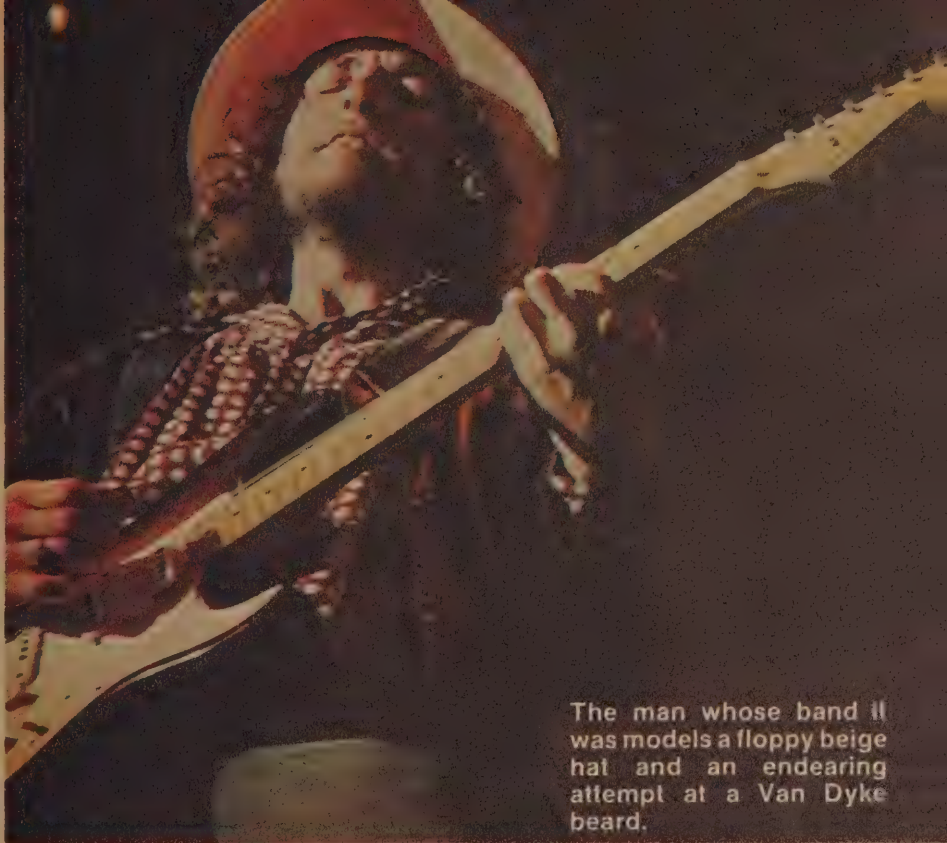
The look of the film is rich and deep, with bleeding reds and blacks giving an Italianate emotionalism and almost sorrow to the concert. To enhance the majesty of the movie's statement, even the set is operatic. For backdrop at the Winterland stage, Scorsese rented the broken classic columns and brooding crimson draperies from the San Francisco Opera's set of Verdi's "La Traviata".

But what is all this technique and background a background to? Well, the movie consists almost entirely of The Band and their friends performing on the stage of the Winterland and of quietly casual interviews and talks with The Band, together and alone, apparently sometime later at their Malibu studio.

The actual concert is magnificent; played loud and filmed so tight and close and emotionally involved that it makes scatterbrained improv jobs like GIMME SHELTER look like the home movies they are. The Band does all of their signature tunes: "Up On Cripple Creek", "Stagefright", "It Makes No Difference", "The Night They Drove Old Dixie Down", "Shape I'm In", "Ophelia", "Life Is A Carnival" - the camera is magically intimate in capturing the personality and the intelligence of The Band during these numbers; especially vivid is the intense but not pompous character of drummer Levon Helm (this seems characteristic of The Band - a certain light but learned, serious but sunny professionalism) and, as always, the luminous, cheerful star - personality of Robbie Robertson.

Under the heading of The Band's tributes to their "roots" come appearances by Ronnie Hawkins, doing "Who Do You Love" and Muddy Waters, singing a brilliant "Mannish Boy". (The Band came together in 1959 as The Hawks, a backing band for Hawkins, the King of Rockabilly. Muddy Waters as an influence needs no explanation.) "Friends" of The Band who showed up for the final concert include Neil Young ("Helpless"), Joni Mitchell ("Coyote"), Dr. John ("Such A Night") and Eric Clapton ("Further On Up The Road"). Neil Diamond, despite a shiny blue suit and a certain Vegas glitter, gets right into the dominant mood of naked and heartfelt, but crisply shaped and powerfully executed musicianship with a killer

Neal Preston



The man whose band it was models a floppy beige hat and an endearing attempt at a Van Dyke beard.



Joni Mitchell performs "Coyote".





Eric Clapton steps up to the mike for a number with The Band.



Van Morrison delivers the most astonishing single song in the movie, an overpowering "Caravan."

"Dry Your Eyes" and a stout Van Morrison delivers the most astonishing single song in the movie, an overpowering "Caravan". All these artists seemed to have aged a bit and grown a bit (that there's nothing *wrong* with that is the theme of the movie) and they present themselves here with a simplicity and maturity that is quite moving.

The final "friend" in the movie, the last partner in this last waltz, is of course the person whose band The Band used to be. In a floppy beige hat and endearing attempt at a Van Dyke beard, Dylan is suddenly there. He sings "Forever Young", one of his most beautiful songs and a subtly perfect choice for the moment, with its tone of adieu, of affection and of implicit recognition that you can't in fact stay forever young. He belts out "Baby Let Me Follow You Down" (Bobby the wryly lovesick at his most insistent) and goes into a climactic (and also thematically appropriate) "I Shall Be Released", for which he is joined on stage by all the previous artists and a few surprise new ones such as Ringo Starr and

Lillian Carter.

But the film does not end there. There is one last song, filmed in the empty stillness of an MGM soundstage (as also were, in fact, two other songs intercut into the concert: Emmylou Harris singing "Evangeline" and a lovely, stately version of "The Weight" by The Staples). The Band stands on a small raised platform, alone in the cavernous gloom of a deserted movie barn and strums the haunting Third - Man - theme - like "Theme From The Last Waltz". With Rick Danko playing an "electricstandup bass", the group has the air of a forlorn classical quintet on an abandoned liner making beauty for their own sweet sakes and its own sweet sake. Scorsese's camera pulls slowly, regretfully, endlessly back and back and back as the band plays on, figures of gallantry and moving artistry.

Counterpointed to the music throughout the movie are small talks, or monologues really, by members of The Band. They (and by they I mostly mean the most articulate Bander, Robbie Robertson) look back to the early years

of playing toilets, including a club of Jack Ruby's, and seeking out old bluesmen. The memories seem to revert mostly to that dream - nightmare of musicians, The Road. Says Robertson, explaining in a way why he decided to play his last waltz, "We did eight years on the back roads, and we did eight years uptown. We were getting close to that number 20, and I can't get ready for or digest that number 20. I can't say I've been on the road for twenty years. I'm too young to drop those kinds of numbers."

Robertson thoughtfully runs down a litany of those the road has claimed, from Buddy Holly to Elvis. "The road", he insists "was our school. It gave us a sense of survival; it taught us everything we know and out of respect, we don't want to drive it into the ground. Maybe it's just superstition but the road has taken a lot of the great ones. It's a goddam impossible way of life."

At the end of *The Road*, implies Robertson, lies death or a new turning.

(continued on page 59)



# THE HIT PARADER INTERVIEW

by Lisa Robinson



## MICK JAGGER

Mick Jagger needs no introduction. This interview was conducted in New York City prior to the release of the Rolling Stones' lp, *Some Girls* and the start of their summer tour.

*Lisa: Well, what can we say about your ... um, personal situation? Is there anything you want to say?*

*Mick: No ... You ask specific questions, and I'll try to give you dazzling answers...*

*Lisa: Well ... what do you think is happening? As far as your personal status ... (These questions were asked prior to Bianca filing for divorce.-Ed.)*

*Mick: Well, I guess it's time for a change. I think, a change for Bianca. It's probably very good for her not to be with me. I mean she really wants a career, that's what she tells me. We're really on good terms, not fighting or anything like that.*

*Lisa: Do you think it was difficult for her, being your wife?*


*Mick: Probably. I imagine it is, you know. But after all, she knew it.*

*Lisa: Do you think she's ambitious?*

**ALL PHOTOS  
BY MICHAEL PUTLAND/RETNA**







"This soap opera will continue, I guess — I should be making money from it. We should all be doing it on TV..."

*Mick:* Yeah, she had ambition. So did I. I mean I think she has ambition and she doesn't want a rich husband no matter what they say in the newspapers. She wants to be an actress and make a name for herself, doing her own thing, being her own woman. So maybe it's good for her, and good for me, because it gives me a bit more freedom. But you know, I really don't think about it like that...

*Lisa:* But you like being attached to somebody...

*Mick:* I don't like being attached particularly to anybody, no...

*Lisa:* You don't have that English male thing about having a little woman around, cooking...

*Mick:* Oh give me a break. I mean really, this propaganda about women that's been done against me ... I can't bear ... I can cook perfectly well myself and I don't need to go home. I mean I can go out and eat somewhere around the corner, probably better than I can eat at home.

*Lisa:* I always thought you had this sort of inner need for a person to take care of you, you know, a more conventional type relationship...

*Mick:* Not at all. I suppose I did have it years ago. Maybe eight, nine, ten years ago ... I thought I did, or would, or ought to, or something but I don't have it anymore.

*Lisa:* There was a line attributed to you once where you said you wanted to go into politics but you didn't have the right wife...

*Mick:* I don't think I ever said that. Quite a good line, though...

*Lisa:* So you don't like someone bringing you little meals and things...

*Mick:* Well obviously everybody likes to be spoiled a little bit. But that's not necessary in my relationship with a woman ... Anyway, this soap opera will continue, I guess. I should be making money from it, we should all appear on TV doing it ... I feel very free and kind of easy, you know.

*Lisa:* You never suffer? Never get lonely?

*Mick:* Of course I get lonely. But I don't want a relationship with a woman where I'm in "charge" and I expect fidelity and all that. I never require that of anyone and I don't want it required of me. But I won't be unkind ... Look, everything seems to be vaguely all right. I mean it could be a lot worse.

*Lisa:* So you think your life is in order?

*Mick:* I think it's in order as much as it possibly can be. Under the present circumstances. (Starts to sing part of "Shattered", the line that goes "sex and sex and sex and sex".)

*Lisa:* Sex? Is that still important to you?

*Mick:* Sure. I'm sexually motivated...

*Lisa:* Sex gets people into so much trouble ... (laughter)

*Mick:* Yeah, dangerous ... (Grins.)

*Lisa:* Does it rule your life?

*Mick:* It doesn't rule my life. It's in balance. It's fantastic. If you're with a woman and the sexual relationship is going well, everything will go well. For me, anyway.

*Lisa:* You're lucky ... So many times it can mess everything up...



*Mick:* Well my experience is when the sexual relationship is working like a Rolls Royce, Mercedes Benz, Cadillac, everything smooths out. The other things don't become important, they're trivia.

*Lisa:* Do you think a heavy sexual relationship adds a certain intrigue, drama, tension...

*Mick:* Ummm, yeah. (Grins.)

*Lisa:* You like all that?

*Mick:* Ummm hummm. (Grinning more.)

*Lisa:* You never tire of it.

*Mick:* Not at the moment ... Now don't take everything I say seriously because I'm trying to make the interview interesting...

*Lisa:* Let's talk about music. How do you feel about the new album?

*Mick:* I'm very pleased with what the band was playing in Paris, when we recorded. And I'm pleased with what I'm playing too. I played guitar on the album, I enjoyed very much playing guitar - more than singing almost. I like to do both, but the thing is, I can't do both very well yet, that's the trouble...

*Lisa:* Like walking and chewing gum at the same time...

*Mick:* That's exactly what I am ... I'm hopeless, I can either play the guitar, or sing. I've noticed that I'm not the only person who does this. A lot of brilliant guitarists do this, B.B. King, Boz Scaggs, when they sing, they stop playing.

*Lisa:* Do they stop playing, or they don't play as well?

"I get much more of a buzz writing songs that are not totally within my experience. It's imagination, observation."



*Mick:* They more or less stop playing completely. Then they go back to the guitar when they stop singing and that's what I tend to do. I'm not used to it yet.

*Lisa:* Is playing the guitar a challenge to you?

*Mick:* Yeah. I wanted to do it because I want to do everything. I play drums, you know, I love to play the drums. Ask Charlie. We all play drums. Ronnie plays drums, everyone wants to do the other role, you know.

*Lisa:* Well, Charlie doesn't want to sing, does he?

*Mick:* Maybe he does inwardly. Ask him. Bill certainly did have a penchant for singing ... Anyway, I really can't play guitar, just rhythm stuff. What I've learned from Keith and Woody.

*Lisa:* Is this something you've wanted to do from the very early days on?

*Mick:* Yeah, I did, but then I was put off a bit, and now I really like it.

*Lisa:* What about on stage?

*Mick:* Well, that's when you've got to get both the playing and the singing right ... I won't do it all through the show, I don't want to bore everyone with my noise. It's not the most significant thing about the album...

*Lisa:* But does it make it more interesting for you?

*Mick:* For me personally, yes, just as a person. I had a lot of fun playing guitar. The rest of the band was very cute about it to me and Keith gave me a guitar as a

(continued on page 57)











# KRAFTWERK-

## Heavy Human Rock And Endless Loop Music

by Richard V-8 Robinson

First, let me warn you, Kraftwerk is German for *electric power plant*.

Second, I don't think these boys have a sense of humor.

Of course, a lot of rock doesn't have any sense of humor, although it can be laughed at because it's so stupid. But KWERK aren't stupid. Despite that, I think their music is funny because it is silly, part of the modern art movement's exploding plastic predictable.

Their music is a hoot. Twenty - two minutes of "*We are driving on the Autobhan.*" Their lyrics celebrate the language of the tv commercial, where repetition of a few simple words replaces older, more complex forms of communication like complete sentences. To wit: "trans, europe, express; trans, europe, express; trans, europe, express."

I hear and feel their music as heartbeat music. For this "electric power plant" has synthesized a frequency into an audio pulse that beats through their music at a rate that is extremely stimulating to a great number of people. It is a beat in the same frequency range as the Saturday Night Fever disco beat. But Kraftwerk have tuned in the beat better than any other band in the Universe (exceptions: Velvet Underground, 1966, Grateful Dead, 1968, Television, 1974) and have popularized it on the world's airwaves (along with Abba).

"I think we have introduced the body rhythmic quality into electronic music," says Ralf Hutter, former classical music student and co-founder of the group with Florian Schneider.

Let's let Ralf continue speaking. "America is really conditioned by three minute radio songs. Terrorized, you could say, by three minute radio songs — and our music, basically, and electronic music in general is no longer limited. It just goes all over. Like when you play an electronic instrument everything is possible for you to play, really. It's only what you have in your mind that could stop you from playing anything. There's no longer instrumental limitations or anything. It's just pure fantasy coming out.



"America is really conditioned by three minute radio songs. Terrorized, you could say..."

"In Europe radio programming is very free at night especially when they play all kinds of things — it's really not commercially dominated by advertising. In America everything seems to be terrorized by advertising. In Europe it's really more what people like. It's social radio, or state radio, so there's really no advertising and it's really only programming which is important. There's all kinds of programs, not just music — there's information and political things always on the same station.

"Here in America when you turn on a

station it appears to be a continuous loop — they play the same songs every hour for a month and it's very limiting sometimes.

"In Europe it's a very open situation. Where we live, in Dusseldorf on the Rhine, it's like a half hour from Holland, three quarters of an hour from Belgium, and a little more than an hour drive to France. There's a mixing of people from different countries, and cultural backgrounds. So it's a very lively thing."

But the tv still goes off at 11:30, doesn't it Ralf?





mind, Kraftwerk fit so well into American radio because they are, in themselves, endless loop music.

"We call ourselves The Man Machine," says Ralf. "Without our machines we couldn't play or record, or anything, that's a fact we'd rather admit than to try to deny it.

"We've established this kind of friendship with our musical machines, and they really sometimes are very nice to us. They respond very sensitively — they bring out so much of ourselves, like a psychoanalytical thing, also.

"We've made experiments with some of our friends who are not into music at all — they're maybe architects or something else — and we play music with them also on the synthesizer and you can hear the vibration of the person when you put them to the synthesizer. It's really like a psychoanalytical mirror type of thing."

Wouldn't you like to know what the architects are building? I would.

Some Krafacts from their Capitol Records biography must be entered into this journal:

"In a review of *Radio - Activity*, England's *Melody Maker* praised the group by claiming, 'No band is more precise, efficient, emotionally controlled or romantic as Kraftwerk.'"

Now I think that writer threw in 'romantic' because he was a good Fleetstreeteer, not because he honestly

(continued on page 58)

Lynn Goldsmith

This "electronic power plant" has synthesized a frequency into an audio pulse that beats through their music at a rate that is extremely stimulating to a great number of people. It is a beat in the same frequency as the Saturday Night Fever disco beat.

Now I will say this for the German electronic machine. Sometimes in the cold, dark European night I have tuned in German radio stations broadcasting wild Wagnerian energy at colossal kilowattages and I have marveled at the majesty of having the government own the radio station. But I never seriously considered giving up my endless loop for the uncharted waters of the government picking the records. Educational television is bad enough, but education radio would be unbearable, even if we'd hear more classical music. And to my

RETNA







"Some people have said that we look pompous, like we'd be real buttholes to talk to, but I don't think we look like that at all. I think we have fun and I think it shows."

# KANSAS--

## "WE HAVE CONTROL"

by Deane Zimmerman

Since 1974, when Kansas released their first lp, the group (Phil Ehart, Dave Hope, Kerry Livgren, Robby Steinhardt, Steve Walsh and Rich Williams) has been on an almost non-stop tour. After a recent European debut, they returned to America for a brief vacation before heading back out on the road to perform in cities missed the last time around.

Steve Walsh (vocals, keyboards), was relaxing at home in Atlanta between tours, "folding some clean clothes," when he talked with us about the demands of the road, Kansas' music, their image and their "overnight" success.

**HP:** Do you enjoy being on the road so much? Does it ever get boring?

**Steve:** Being on the road is really everything — it's exciting, it's boring, it's a lot of different things — but that's what I like about this life. I'm never really bored because I can find something to do all the time. I love playing gigs. I really like appearing before people. But I hate motel rooms.

**HP:** Do you change the show each night?

**Steve:** Never, it's the same show every time. But it's new to me every night because there are new things going on, new people for us to look at and a couple

of funny things might happen during a night; maybe somebody will make a mistake and we'll all stop playing and laugh. Some people have said that we look pompous, like we'd be real buttholes to talk to, but I don't think we look like that at all. I think we have fun and I think it shows. I know it shows especially to the people in front all the time.

I personally make it a point to play to the people in front because they worked awful damn hard to get there and they're very loyal. Some of them fight tooth and nail to get there.

**HP:** Were European audiences different than the ones you're used to here?

**Steve:** Well, it went real good. We sold out probably over half the halls we were in and had very respectable showings in the others. There was only one flop gig on the whole tour — that was the last one we played in Manchester. I think that people really liked us over there and we received mostly good reviews.

We didn't expect to see such a large number of Americans as we did in the places we played. Also the response was more unusual than here — especially in Germany. They clapped all at the same time in military fashion after every song. Instead of just a round of applause it was, hut 2, 3, 4 you know. But we played in



some really beautiful places. The insides of the halls were just unbelievable.

**HP:** Your music has been called "classical rock", sort of in the same category as ELP or Yes. Do you feel that comparison is valid?

**Steve:** I don't know. I never define our music. I just feel like it's a contemporary definition of feeling. A lot of our writing concerns the human situation and dreams and what we would like the human situation to be. Or what we're afraid it will become. But to say that we define ourselves as any kind of classical rock is probably true if you can categorize Yes and Genesis and everybody like that as classical rock. Our influences are European but we still maintain an American feeling. To tell you the truth, we really haven't got one style.

Whenever people hear a new Kansas song there doesn't seem to be any type of formula like there is for a band like ELO, for instance. You always know when an ELO song is on the radio. The very fact that we've got two main writers (Kerry Livgren and Steve) whose styles are pretty different, and we've got two main singers (Robbie Steinhardt and Steve) whose styles are different and when you get that diversified — when you've got 6 guys in the group all putting their two bits in the song even after it's done — then it turns out with a Kansas style. But it doesn't sound like every song we've ever played before.

**HP:** Your music really isn't what one might expect from a Midwestern band. Have you had classical training?

**Steve:** Robbie had a little bit of classical training. I've read in some interviews that he's played in European orchestras before but I don't think that's true, I really don't know. I've had a couple of years of piano.

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"Being on the road is really everything — it's exciting, it's boring, it's a lot of different things..."

Neal Preston/MIRAGE

"When you sell yourself to a record company you become manipulated. You become a commodity, you become the group — it's no longer individual personalities..."

Simon Fowler/RETNA



Lines like "he was tired to make it/she was too tired to fight about it" do successfully invoke the terminal boredom of a Saturday night in Malibu Colony.

# EAGLES:

## Theme From An Imaginary Album

### Hollywood-- HOTEL CALIFORNIA WINS GRAMMY FOR LP OF THE YEAR!

by J.C. Costa

When asked why they had ducked the Grammy Awards (perfectly understandable — no one wants to sit in a room full of stiffs watching Debby Boone and endless *Star Wars* production numbers), one of the Eagles said: "We were in the studio out in Malibu waiting for the *ouncies*."

God, what wit! With that one pithy rejoinder, the Eagle in question seemed to have the good taste to let us know that the Eagles are both superior to the ritual celebration of the music industry and they do large amounts of a contemporary substance known for its ego-inflating properties. And their studio is in Malibu! What could be more hip; the right attitude, and the right place. Unfortunately, and this is a recurrent theme in the Eagles career, they were doing the right thing for the *wrong* reason.

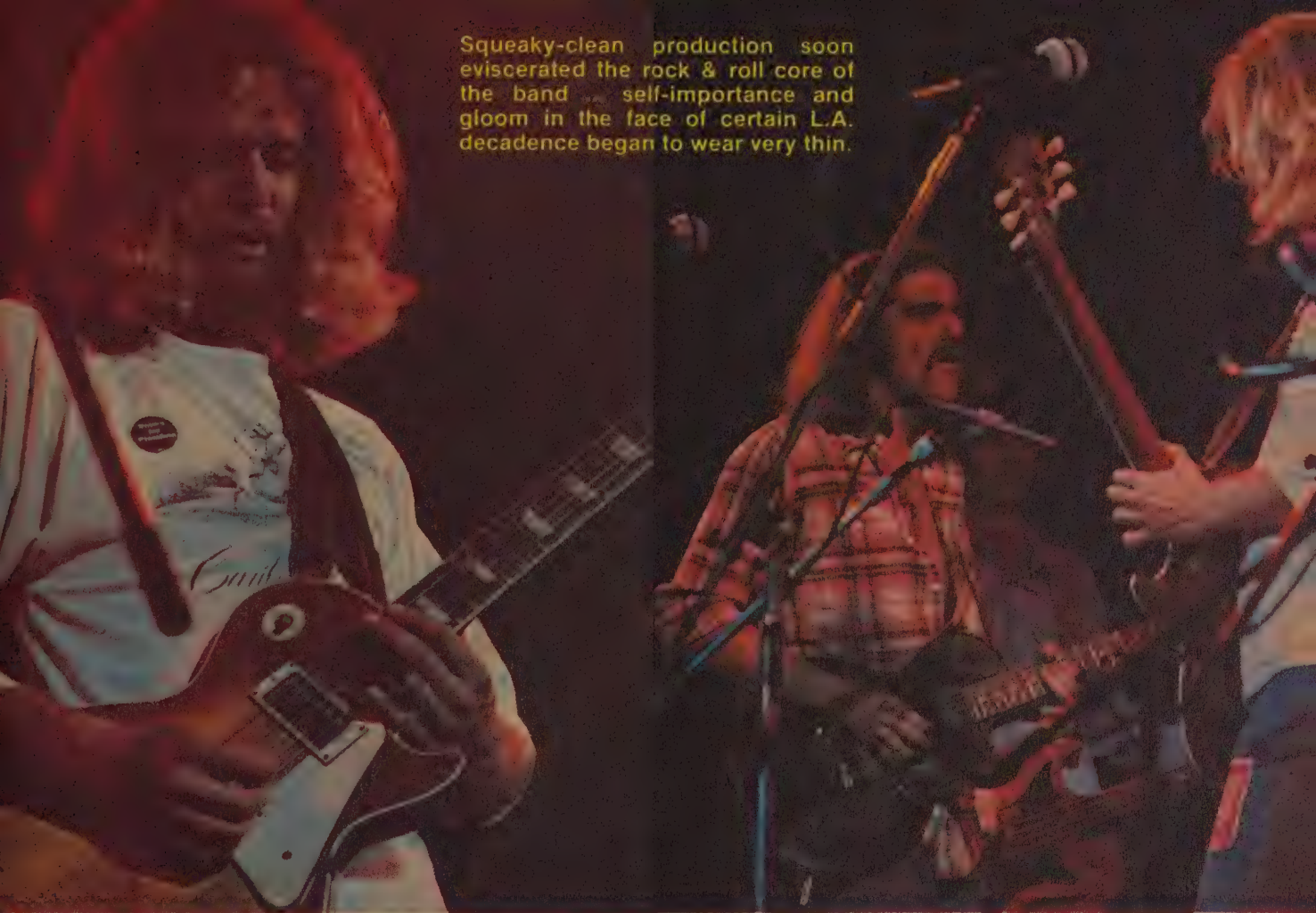
In fact, they're still out in that studio, working on the eagerly-awaited follow-up to *Hotel California*. When asked for a status report on the ETA of the new album, a spokesman for the group stated: "I'll tell you what they told me, 'It'll be done when it's finished.' " I suppose you could say that was a marvelously Zen way of putting it, but it really adds up to more of that good old laid-back arrogance that comes from knowing your next lp will go double platinum, even it's just a recording of the guys breaking wind in four-part harmony.

Actually, the delay on the "follow-up-to-the-really-big-one" (also plaguing other FM heavyweights like Boston, Springsteen and Bob Seger) has more to do with ace producer Bill Szymczyk being tied up by his work on Joe Walsh's forthcoming solo album, *But Seriously Folks*. The record company has the Eagles lp on their "indefinite future" release list, not a good sign, but their management has assured me that the group will be touring during the summer months. So much for the future.

*Hotel California* is a remarkable album for a number of reasons. First off, it *did* win a grammy for best album of the year in the face of such formidable competition as Miss Boone's invocation of Our Father, Love and the local power company. And it does have several excellent tunes on it, not the least of which are the title track and Walsh's brilliant "Life In The Fast Lane," two atmospheric paeans to the "high-stakes" L.A. style. As always, the collective golden larynxes of messrs. Frey, Henley and Meisner are in perfect form — smooth, lush with occasional rough edges to prove they know whereof they sing and each heartfelt syllable kissed by that post-adolescent tremulousness that goes right to the quick of the wide-eyed Eagle fan. Joe Walsh and Don Felder, two wily survivors of the rock wars, build stunning electric guitar montages that

Joe has always had an excellent sense of self-parody, amply demonstrated on tracks like "Life's Been Good" (from the FM soundtrack) and the titles of his solo lp's.





Squeaky-clean production soon eviscerated the rock & roll core of the band's self-importance and gloom in the face of certain L.A. decadence began to wear very thin.

are near-faultless examples of balance and precision workmanship, if a bit antiseptic at times. By now, Tim Schmit (formerly of Poco) has replaced Randy Meisner, which means that one competent, sweet-voiced bass player has been replaced by another.

Walsh is the real story here. His inclusion into the group is important not just because he brings a higher energy level to the group's overall tempo while adding the variety of his considerable skills on slide guitar, but mainly because Joe has always had an excellent sense of self-parody, amply demonstrated on tracks like "Life's Been Good" (from the *FM* soundtrack album) and the titles of his solo lp's.

This ability to laugh at himself, or to at least be objective about upper-echelon rock and roll mores, undoubtedly gave birth to "Life In The Fast Lane." And although lines like "Lines on the mirror (there's that drug again) / lines on her face" don't exactly sparkle with originality, lines like "he was

too tired to make it / she was too tired to fight about it" do successfully invoke the terminal boredom of a Saturday night in Malibu Colony. Anyway, the indomitable "what is this bullshit?" spirit of Joe Walsh obviously gave the other Eagles enough of a kick in the ass to write *Hotel California*, which is about as close as you're ever gonna come to a self-indictment from the Princes of the Desert.

This glimmer of self-revelation, couched in a perfectly seductive pop tune that was an instant hit, also managed to win over a good many critics, no small feat considering their long-standing feud (recently reaching a culmination of sorts when the Eagles pounded *Rolling Stone* 15-8 in a friendly little softball game) which invariably arose not so much from a lack of musical ability but their jive, "fastest-gun-in-the-west" macho posturing. Or as the estimable Mr. Bangs put it in a penultimate retort: "These assholes couldn't lasso a sissy bar." For someone like me, who'd been weaned on the

temporary splendors of L.A. bands like the Byrds and the Buffalo Springfield, there was always a legit desire to like the Eagles, mostly in light of the fact that their vocal and instrumental skills were absolutely undeniable.

But after the bright promise of the first album and the momentary fascination with *Desperado*, an unfortunate pattern soon developed.

Squeaky-clean production soon eviscerated the rock & roll core of the band (Glenn Frey did come from Detroit, after all) and their prefabricated aura of self-importance and gloom in the face of certain L.A. decadence began to wear very thin.

So, after multi-level triumph of *Hotel California*, what are we left with? An album that will be "finished when it's done," that's what we're left with. Of course Walsh's solo album, in release as of this writing, should give us some clues since it is produced by Mr. Szymczyk and will undoubtedly feature some of the other Eagles as

sidemen.

In the meantime, we can only speculate. After the general tenor of some of *Hotel California's* better songs, we might expect more *personal* material. Probably some disintegration - of - a - love - relationship - that - was - only - physical stuff - they might even be able to combine two prevalent themes in a ditty entitled "Your Snowblind Lyin' Eyes."

They could always bring back the gunfighter mystique in an updated format, (with an eye to Coppola's about-to-be-released-and-hyped-to-death "Apocalypse Now", the Vietnam blockbuster) in a song about a duel to the death over Sunset Blvd. between two armored helicopters equipped with 30 cal. machine guns. Or how about "My Limo Can Beat Your Limo"? They could even linger over their stunning softball victories in an ode entitled "The Studs of Summer." The possibilities are endless. They might, heaven forbid, even put out an album that's better than *Hotel California*. □



## TOM WAITS

(continued from page 13)

mainly.

"I ain't got no hits or nothin' but I do put in some tunes I think people want to hear. I guess some do come to hear certain tunes."

Even though Waits likes to think he's capable of writing about anything, it doesn't always come easily, and now, since his audience has grown, he feels the pressure that comes with more people listening to what he's saying.

"I try to make some kind of breakthrough on each album — that's why each album is more difficult to do than the one before. I think it's important to take my audience somewhere they've never been before. That's why the stories are so important to me.

"There are a couple of good stories on the last album (*Foreign Affairs*). I thought "Potter's Field" and "Burma Shave" were real good and I think "Small Change" (from his 4th lp) is good too.

"I don't write on the road anymore — too busy. Somebody pulling on my coat all the time; get no sleep; different town every night. I'm a real scatterbrain out there — now I just come home to write. But I end up laying around the house, watching "Rifleman," "The Big Valley," and then there's "Bonanza," and "I Love Lucy" ... It gets dark and I get some beer and lay around. It's really easy to slide into that; it's kind of pathetic but that's what I'm trying to get away from.

"I ain't no prima donna. I want to keep one foot in the street, I think that's important. I don't like artists who have an image of themselves as a bigshot."







RETNA

"I want to kick my own ass, apply my own pressure. A lot of times it seems as though you're beating your head against the wall but then you realize that you built the wall yourself..."

Although Tom lives in L.A., close to the town of Whittier where he (and former President Nixon) grew up, his music sounds more New York flavored than the laid-back sounds of those L.A. people like Fleetwood Mac, Linda Ronstadt and the Eagles.

"I don't like them people. I don't hang out in the same places that they do. There is an inner sanctum of pathetic sort of groups out here that I find very tiresome and tedious. I don't know where they get their ideas from ... my ideas, well, I sleep with one eye open.

"My music is very urban. I like L.A. but I enjoy going to New York, I feel very at home there ... just hanging around."

Waits, who gets collect phone calls from Japan and an occasional visitor camping out on his doorstep at 3 A.M., doesn't want to insulate himself from his fans. It sometimes "gets a little creepy," but he doesn't seem to mind the adulation.

"I ain't no prima donna. I want to keep one foot in the street, I think that's important. I don't like artists who have an image of themselves as a bigshot. I'm listed; people know where I am and I get a lot of phone calls.

"In that sense my personal life hasn't changed very much. When I'm on the road it's different, but when I'm home I'm just like everyone else here.

"Right now I get up at 3 in the afternoon, go downstairs and get some eggs, hang out in the lobby of the hotel, watch "Days Of Our Lives," come back here, smoke some cigarettes and do a little reading. Then, as soon as it gets dark I usually go out to a bar somewhere. 'The life of Riley'..." □

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## WILL YOU STILL LOVE ME TOMORROW

(As recorded by Dave Mason)

GERRY GOFFIN  
CAROLE KING

Tonight you're mine completely  
You give your love so sweetly  
Tonight the light of love is in your eyes  
But will you love me tomorrow.

Is this a lasting treasure  
Or just a moment's pleasure  
Can I believe the magic of your sighs  
Will you still love me tomorrow.

Tonight with words unspoken  
You say that I'm the only one  
But will my heart be broken  
When the nights meets the morning  
sun.

I'd like to know that your love  
Is love I can be sure of  
So tell me now and I won't ask again  
Will you still love me tomorrow  
Will you still love me tomorrow.

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## ANYTIME

(As recorded by Journey)

GREGG ROLIE  
ROGER SILVER  
ROBERT FLEISCHMAN  
NEAL SCAON  
ROSS VALORY

Oo oo anytime that you want me  
Oo oo anytime that you need me  
Oo oo anytime that you want me to  
Oo oo anytime that you need me.

I'm standing here with my arms a mile  
wide

Hopin' and prayin' for you  
Listen to me and enlighten me yea  
I hope that you'll need me too.

'Cause oo oo anytime that you want me  
Oo oo anytime that you need me.

Give me all your sunshine  
A spark is all I need  
To take it away all of the shadows  
Well what more can I say.

Oh anytime at all  
Anytime at all  
Anytime at all.

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## YOU'RE THE LOVE

(As recorded by Seals & Crofts)

DAVID BATTEAU  
LOUIE SHELTON

Love, you came to my rescue  
I knew the moment I met you  
Lonely and I was crying  
Hurtin' I felt like dying oo.

You're the love, you're the love  
You're the love in my heart and soul  
You're the dream, you're the dream  
You're the dream in my life  
You're the way, you're the way  
You're the way that my feelings flow  
Oh my love loves you  
Girl, girl you hah hah you  
Girl, girl you.

You showed me that I was someone  
Gave me the strength to go on  
Now that I'm flyin' and free  
Thank you for what you gave to me oo.

Sha da da da  
Sha da da da  
Sha da da da  
Sha da da da.

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Harbor Music.



## RUNAWAY

(As recorded by Jefferson Starship)

N.Q. DEWEY

You don't know how much I love you  
But I love you like the sun  
I'd like to put my arms around you  
And we could run run run runaway  
Let's run run run runaway  
Let's run run run runaway.

If you knew how much I miss you  
Oh I miss you more each day  
I'd really like to come and see you  
And we could run run run runaway  
Run run run runaway  
Let's run run run runaway.

Sun is comin' and it's getting warmer  
Tell me spring is just around the corner  
I'm sitting watchin' all of the flowers  
Birds are singin' getting louder and  
louder

And here I am missin' you  
Here I go I'm lovin' you  
Run run run run runnin'  
Here I go I'm wantin' you  
Run run run run runnin'  
Here I go I'm needing you  
Run run run run runnin'  
Here I go I'm loving you  
Run run run run runnin'  
Run run run run runaway.

And if you knew how much I need you  
Oh and I need you like the air  
If someone should take you from me  
I would run run run runaway  
I'd run run run runaway

Let's run run run runaway.

Sun is comin' and it's getting warmer  
Tell me spring is just around the corner  
I'm sitting watchin' all of the flowers  
Birds are singin' getting louder and  
louder

And here I am missin' you  
Here I go I'm lovin' you  
Run run run run runnin'  
Here I go I'm wantin' you  
Run run run run runnin'  
Here I go I'm needin' you  
Run run run run runnin'  
Here I go I'm lovin' you  
Run run run run runnin'  
Run run run run runaway.

Oh now you don't know how much I  
love you

But I love you like the sun  
I'd like to put my arms around you  
We could run run run runaway  
Come on baby

Let's run run run runaway  
Come on baby  
Let's run run run runaway  
You don't know how much I want to  
Run run run runaway  
You don't know how much I need to  
Run run run runaway  
You don't know how much I love to  
Run run run runaway  
You don't know how much I'd love to  
Run run run runaway  
Really like to come and see you  
Run run run runaway.

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## BLUER THAN BLUE

(As recorded by Michael Johnson)

RANDY GOODRUM

After you go, I can catch up on my  
readin'  
After you go, I'll have a lot more time for  
sleepin'  
And when you're gone, it looks like  
things are gonna be a lot easier  
Life will be a breeze, you know, I really  
should be glad.

But I'm bluer than blue  
Sadder than sad  
You're the only light this empty room  
has ever had  
Life without you is gonna be bluer than  
blue.

After you go, I'll have a lot more room in  
my closet  
After you go, I'll stay out all night long if  
I feel like it  
After you've gone, I can run thru the  
house screamin'

And no one will ever hear me  
I really should be glad.

But I'm bluer than blue  
Sadder than sad  
You're the only light this empty room  
has ever had  
Life without you is gonna be bluer than  
blue.

I don't have to miss no T.V. shows  
I can start my whole life over  
Change the numbers on my telephone  
But the nights will sure be colder.

And I'm bluer than blue  
Sadder than sad  
You're the only light this empty room  
has ever had  
Life without you is gonna be bluer than  
blue  
Bluer than blue  
Bluer than blue.

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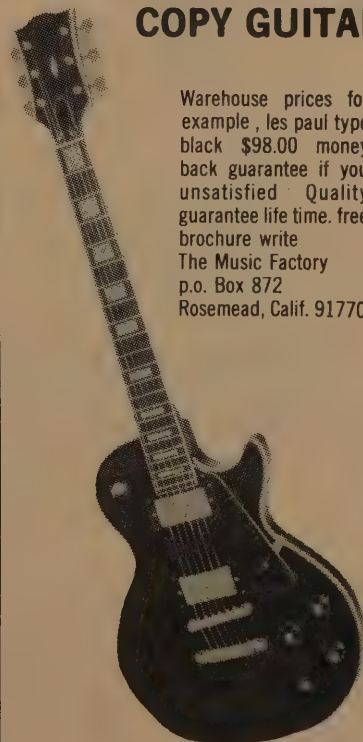
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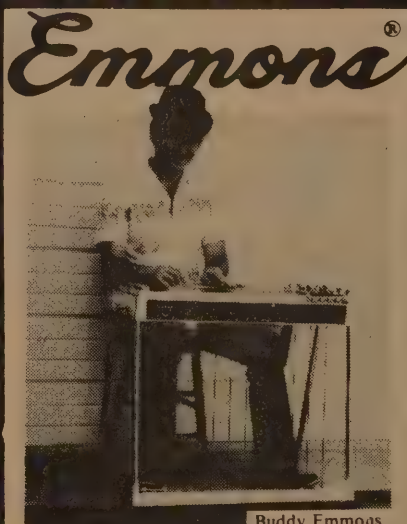
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H P

## I'M NOT GONNA LET IT BOTHER ME TONIGHT

(As recorded by Atlanta Rhythm  
Section)

BUDDY BUIE  
ROBERT NIX  
DEAN DAUGHTRY

I picked up the paper this morning  
And read all the daily blues  
The world is one big tragedy  
I wonder what I can do.

About all the pain and injustice  
About all of the sorrow  
We're living in a danger zone  
The world could end tomorrow.

But I'm not gonna let it bother me  
tonight  
I'm not gonna let it bother me tonight  
Tomorrow I might go as far as suicide  
But I won't let it bother me tonight.

Life on the street is a jungle  
A struggle to keep up the pace  
I just can't beat that old dog eat dog  
The rats keep winnin' the rat race.

But I'm not gonna let it bother me  
tonight  
I'm not gonna let it bother me tonight  
The world is in an uproar and I see no  
end in sight  
But I won't let it bother me tonight.

I'm not gonna let it bother me tonight  
Tomorrow I might go as far as suicide  
But I will not let it bother me tonight,  
not tonight.

Lord, lord, lord  
We got nothing but trouble  
I've done all I can do today  
So bartender pour me a double, right  
now.

I'm not gonna let it bother me tonight  
I'm not gonna let it bother me tonight  
The world is in an uproar and I see no  
end in sight  
But I won't let it bother me tonight.

I'm not gonna let it bother me tonight  
No I'm not gonna let it bother me  
tonight  
Tomorrow I might go as far as suicide  
But I will not let it bother me tonight.

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## EGO

(As recorded by Elton John)

ELTON JOHN  
BERNIE TAUPIN

Take a look at me now  
And take a taste of the money  
I'm not in it for the bread  
I'm in it for the gravy honey  
Step on the thin ice lightly  
And check out the show twice nightly  
Oh 'cause I'm, I'm on the stage tonight  
And if the price is right  
I'll, I will amaze before the light  
I crave the light mmm blinding white I  
need the light tonight.

Take a look at me now and take a look  
at my billing  
I'm not in it as an extra I'm in it for the  
killing

Inflate my ego gently  
Tell them heaven sent me  
Oh 'cause I'm, I'm so expressive and I'm  
so obsessed  
With my ego, my ego and it's message  
oo inform the press  
Invite the guests I need the press  
tonight.

Do you remember acting out your youth  
A Romeo resplendent on an orange case  
Do you remember how I would recite  
And how I'd blow my lines  
And hide my face  
Well maybe it was childish, foolish,  
before schoolish, immaturish, lose your  
coolish  
Well I had to grow and prove my ego.

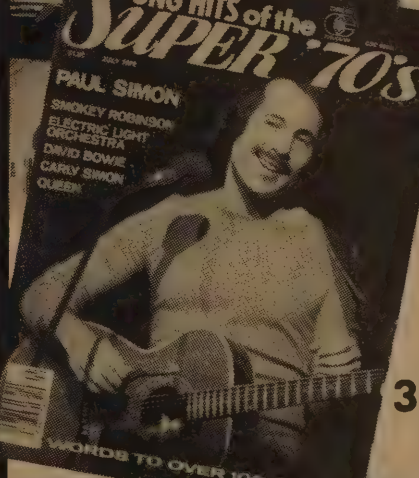
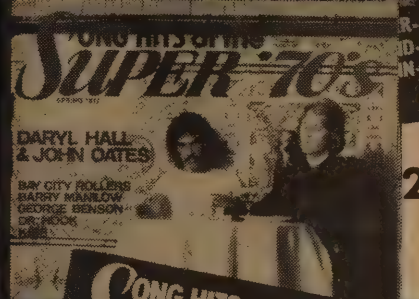
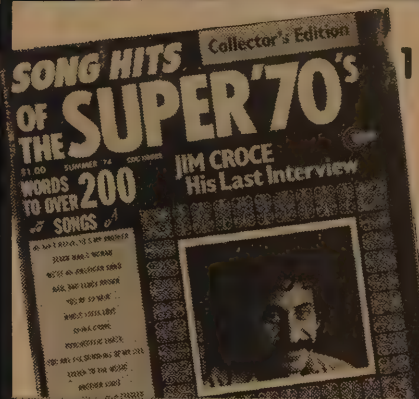
Take a look at me now  
And take a taste of the money  
I'm not in it for the bread  
I'm in it for the gravy honey  
Inflate my ego gently  
Go tell them heaven sent me  
Oh 'cause I'm, I'm so expressive and I'm  
so obsessed  
With my ego, my ego and it's message  
oo inform the press  
Invite the guests I need the press  
tonight.

Do you remember acting out your youth  
A Romeo resplendent on an orange case  
Do you remember how I would recite  
And how I'd blow my lines  
And hide my face  
Well maybe it was childish, foolish,  
before schoolish, immaturish, lose your  
coolish  
Well I had to grow and prove my ego.

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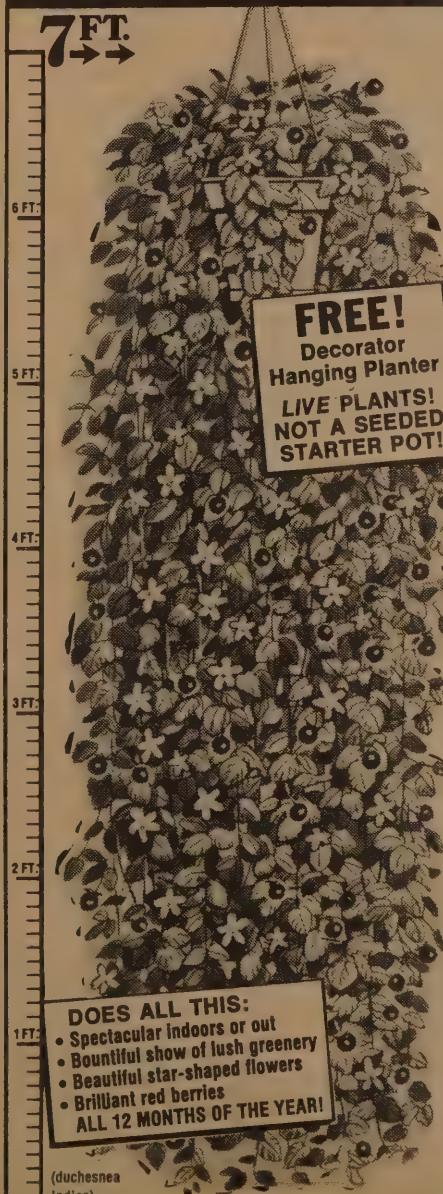
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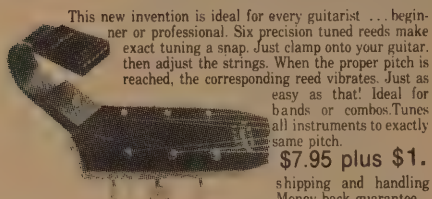
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Be careful with fire:  
There are babes  
in the woods.



And those baby animals and trees  
need a place where they can  
grow up strong and healthy.

The forest is their home.

When you come to visit,  
please don't burn it down.



## HOT LOVE, COLD WORLD

(As recorded by Bob Welch)

BOB WELCH  
J. HENNING

Now there is a way to say I love you  
And it's said ev'ry day by some kind of  
fool

But where is the way to tell her goodbye  
We both can't be wrong  
I must be right.

Hot love in a cold world  
Gonna make you cry  
Hot love in a cold world oh yeah.

Our connection was strong I thought it  
would last

Dreams of the future not a care for the  
past

But look at us now  
Not knowin' what to do  
You're lookin' so sad  
I feel so cruel.

Hot love in a cold world oh yeah  
Gonna make you cry  
Hot love in a cold world  
Gonna make you cry  
But in this cold world with a hot love  
You'll get by  
Hot love in a cold world oh yeah, oh  
yeah, oh yeah.

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## YOU KEEP ME DANCIN'

(As recorded by Samantha Sang)

SANDY LINZER  
DENNY RANDELL

Joey was pretty like the flowers he  
brought me  
But just like those flowers he faded  
away  
Michael was witty  
Oh he almost caught me  
But words without music got nothing to  
say baby.

You keep me dancin'  
You are the number one song goin'  
'round in my head  
You keep me dancin'  
Come on hold me, love me honey  
Just keep me dancin' now baby  
(Oo dancin' to the beat of your heart)  
Oo dancin' to the beat of your heart,  
baby, baby  
Oo dancin' to the beat of your heart now  
baby.

Johnny had money he offered me  
diamonds  
He said if I'd love him he'd buy me the  
moon  
But all of his money oh just couldn't buy  
me the feelin' I get  
When you play me your tune baby.  
(Repeat chorus)

Oo dancin' to the beat of your heart  
baby baby  
Take all your diamonds baby  
Keep all your gold  
You are the treasure of love in my soul  
You keep me dancin'  
You are the number one song goin'  
'round in my head.

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## OVER THE RAINBOW

(As recorded by Gary Tanner)

E.Y. HARBURG  
HAROLD ARLEN

When all the world is a hopeless jumble  
and the raindrops tumble all around  
Heaven opens a magic lane  
When all the clouds darken up the  
skyway  
There's a rainbow highway to be found  
Leading from your window pane  
To a place behind the sun  
Just a step beyond the rain.

Somewhere over the rainbow way up  
high  
There's a land that I heard of once in a  
lullaby  
Somewhere over the rainbow skies are  
blue  
And the dreams that you dare to dream  
really do come true  
Someday I'll wish upon a star and wake  
up where the clouds are far behind me  
Where troubles melt like lemon drops  
away above the chimney tops that's  
where you'll find me.

Somewhere over the rainbow blue birds  
fly  
Birds fly over the rainbow  
Why then oh why can't I.

If happy little bluebirds fly beyond the  
rainbow  
Why oh why can't I.

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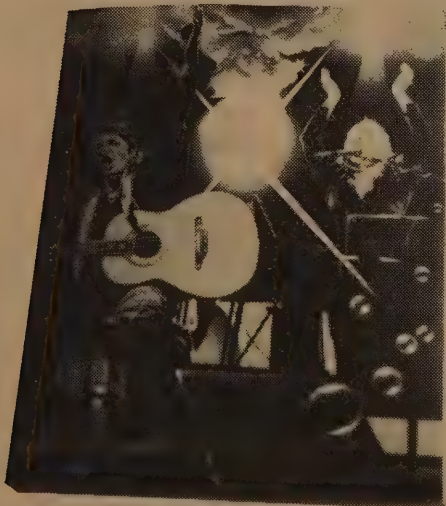
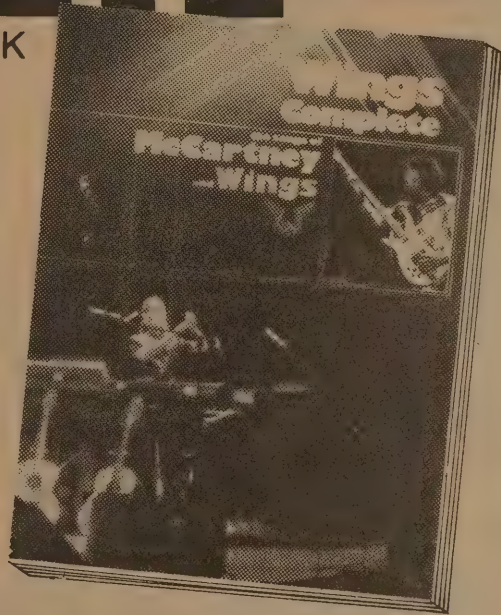
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## YOU CAN'T DANCE

(As recorded by England Dan & John Ford Coley)

BOB YEOMANS  
 TIM RYAN

We were playin' in a club uptown  
 We were tryin' to get up  
 They kept pullin' us down  
 They said we love your sound  
 But we ain't found nothin' we can  
 dance to  
 So play us another one  
 Like the other one  
 Like the one on the radio  
 Don't go slow  
 Get on with the sho-o-ow.

If you can't dance to this one  
 You just can't dance at all  
 If you can't dance to this one  
 You just can't dance  
 You can't dance.

If you can't dance cause you don't know  
 how  
 Find someone gonna show you how  
 If you can't dance to this one  
 You just can't dance

You can't dance.

Listen to the song  
 You can move your feet  
 If you listen to your heartbeat  
 Close your mind let your body go  
 Here comes another one  
 Like the other one  
 Like the one on the radio  
 Here we go it's one in a row.

If you can't dance to this one  
 You just can't dance at all  
 If you can't dance to this one  
 You just can't dance  
 You can't dance.

You just can't dance  
 You can't dance.

If you can't dance cause you don't know  
 how  
 Find someone gonna show you how  
 If you can't dance to this one  
 You just can't dance  
 You can't dance.

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## THANK GOD IT'S FRIDAY

(As recorded by Love & Kisses)

ALEC R. COSTANDINOS

Friday  
 Thank God it's Friday, Friday  
 Thank God it's Friday, Friday, Friday,  
 Friday.

Hey put a smile on your face  
 Things are coming your way out there  
 Somewhere tonight it is the right time  
 and place.

I saw you baby for the very first time  
 Couldn't take my eyes off you girl  
 You just had to be mine  
 You're the kind that people long for  
 It just had to be you girl  
 I know this time I'll make all my dreams  
 come true.

Hey see the stars in his eyes  
 And the music in you tells you how you  
 can find your way to paradise.

Hey put a smile on your face  
 Things are coming your way out there  
 Somewhere tonight it is the right time  
 and place

Hey see the stars in his eyes  
 Does he value my love.

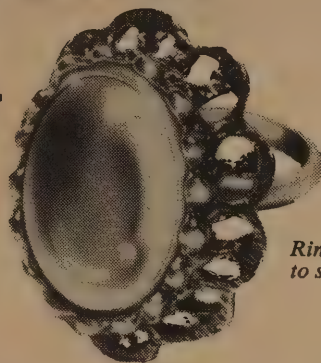
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## ONLY THE GOOD DIE YOUNG

(As recorded by Billy Joel)

BILLY JOEL

Come out Virginia, don't let me wait  
You Catholic girls start much too late  
Ah but sooner or later it comes down to fate  
Ah but sooner or later it comes down to fate  
I might as well will be the one.

Well they showed you a statue and told  
you to pray  
They built you a temple and locked you  
away  
Ah but they never told you the price that  
you pay  
For things that you might have done.

Only the good die young  
That's what I said  
Only the good die young  
Only the good die young.

You might have heard I run with a  
dangerous crowd  
We ain't too pretty, we ain't too proud  
We might be laughing a bit too loud  
Ah but that never hurt no one.

So come on Virginia show me a sign  
Send up a signal I'll throw you a line  
That stained - glass curtain you're hid-  
ing behind  
Never lets in the sun.

Darlin' only the good die young  
I tell you only the good die young  
Only the good die young.

You got a nice white dress and a party  
on your confirmation  
You've got a brand new soul mm and a  
cross of gold  
But Virginia they didn't give you quite  
enough information  
You didn't count on me  
When you were counting on your rosary  
And they say there's a heaven for those  
who will wait  
Some say it's better but I say it ain't  
The sinners are much more fun.

You know that only the good die young  
I tell you only the good die young  
Only the good die young.

You said your mother told you all I could  
give you was a reputation  
Ah she never cared for me  
But did she ever say a prayer for me?

Come out, come out, come out Virginia  
don't let me wait  
You Catholic girls start much too late  
Sooner or later it comes down to fate  
I might as well will be the one  
You know that only the good die young  
Tell you baby  
You know that only the good die young.

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Oh I see so very clearly now  
All my fears are drifting by me so slowly  
now  
Fading away.

I can say  
The night is long but you are here  
Close at hand oh I'm better for the smile  
you give  
And while I live.

I will follow you will you follow me  
All the days and nights that we know  
will be  
I will stay with you will you stay with  
me  
Just one single tear in each passing year  
there will be.

I will follow you will you follow me  
All the days and nights that we know  
will be  
I will stay with you will you stay with  
me  
Just one single tear in each passing  
year.

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## STAY

(As recorded by Jackson Browne)

MAURICE WILLIAMS

People stay  
Just a little bit longer  
We want to play  
Just a little bit longer.

Now the promoter don't mind  
And the union don't mind  
If we take a little time  
And we leave it all behind  
And sing one more song.

Oh won't you stay  
Just a little bit longer  
Please, please, please  
Say you will.

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## WONDERFUL TONIGHT

(As recorded by Eric Clapton)

ERIC CLAPTON

It's late in the evening  
She's wond'ring what clothes to wear  
She puts on her make up  
And brushes her long blonde hair  
And then she asks me do I look alright  
And I say yes  
You look wonderful tonight.

We go to a party  
And everyone turns to see this beautiful  
lady  
Is walking around with me  
And then she asks me  
Do you feel alright  
And I say yes I feel wonderful tonight.

I feel wonderful because I see the love  
light in your eyes  
Then the wonder of it all is that you just  
don't realise  
How much I love you.

It's time to go home now  
And I've got an aching head  
So I give her the car keys  
And she helps me to bed  
And then I tell her  
As I turn out the light  
I say my darling you are wonderful  
tonight  
Oh my darling you are wonderful  
tonight.

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## FOLLOW YOU FOLLOW ME

(As recorded by Genesis)

M. RUTHERFORD  
P. COLLINS  
A. BANKS

Stay with me  
My love I hope you'll always be  
Right here by my side if ever I need you  
Oh my love.

In your arms  
I feel so safe and so secure  
Every day is such a perfect day to spend  
Alone with you.

I will follow you will you follow me  
All the days and nights that we know  
will be  
I will stay with you will you stay with  
me  
Just one single tear in each passing  
year.

With the dark



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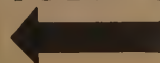
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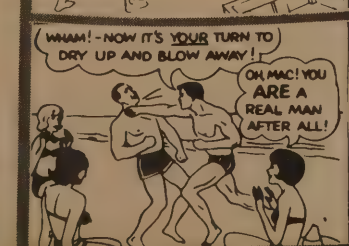
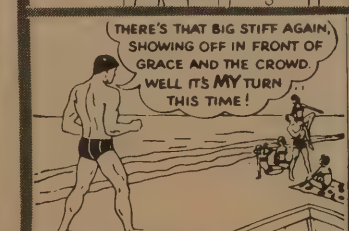
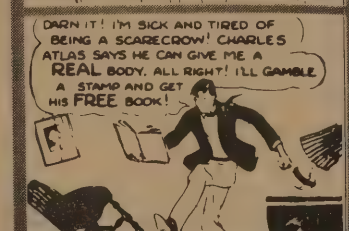
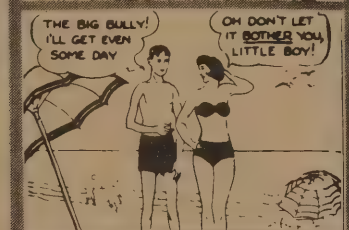
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## GREASE

(As recorded by Frankie Valli)

**BARRY GIBB**

I solve my problems and I see the light  
We got a loving thing  
We got to feed it right  
There ain't no danger we can go too far  
We start believing now  
That we can be who we are  
Grease is the word.

They think our love is just a growing  
pain

Why don't they understand  
It's just a crying shame

Their lips are lying only real is real  
We stop the fight right now  
We got to be what we feel

Grease is the, grease is the word, is the  
word that you heard  
It's got a groove it's got a meaning.

Grease is the time is the place is the  
motion

Grease is the way we are feeling.

We take the pressure and we throw  
away

Conventionality belongs to yesterday  
There is a chance that we can make it so  
far

We start believing now that we can be  
who we are

Grease is the word  
Grease is the word, is the word that you  
heard

It's got a groove it's got a meaning.

Grease is the time is the place is the  
motion

Now grease is the way we are feeling.

This is a life of illusion  
Wrapped up in trouble  
And laced in confusion  
What are we doing here.

Grease is the word, is the word that you  
heard

It's got a groove  
It's got a meaning.

Grease is the time is the place is the  
motion

Grease is the way we are feeling  
Grease is the word, is the word, is the  
word.

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## WARM RIDE

(As recorded by Rare Earth)

**BARRY GIBB  
MAURICE GIBB  
ROBIN GIBB**

Come to me baby I got something to say  
You been changin' your direction ev'ry  
step of the way

I bring emotion and I bring desire  
And I bring the potion to set you on fire.

I know you need me there can be no  
doubt

You got me held inside your love  
And I can't get out  
We must surrender to the powers that  
be

It's the angel in you and the devil in me  
Warm ride, warm ride  
Baby just the way you are  
Warm ride, warmer inside  
We can reach the highest star.

I warn you woman we are two of a kind  
And we both know what's comin'

We got one thing in mind  
I give the pleasure satisfaction you  
learn

I got the strength to make you burn,  
baby, burn.  
(Repeat chorus)

Warm ride, warm ride  
Baby that's the way you are  
Warm ride, warmer inside  
We can reach the highest star.

Why are we waiting for this love on the  
rise

Why am I searching for the magic, it's in  
your eyes

We must surrender to the powers that  
be

It's the angel in you and the devil in me.

Warm ride, warm ride  
Baby that's the way you are  
Warm ride, warmer inside  
We can reach the highest star.

Warm ride, warm ride  
Baby that's the way you are  
Warm ride, warmer inside  
We can reach the highest star.

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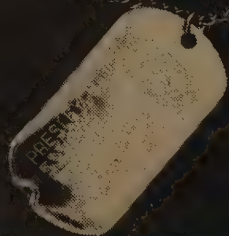
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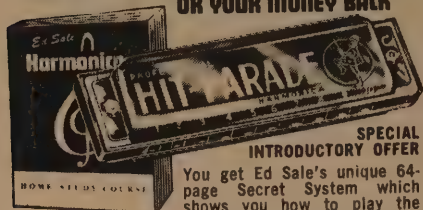
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## EVEN NOW

(As recorded by Barry Manilow)

**MARTY PANZER  
BARRY MANILOW**

Even now

When there's someone else who cares  
When there's someone home who's waiting just for me

Even now

I think about you as I'm climbing up the stairs  
And I wonder what to do so she won't see.

That even now

When I know it wasn't right  
And I've found a better life than what we had

Even now

I wake up cryin' in the middle of the night  
And I can't believe it still could hurt so bad.

Even now when I have come so far

I wonder where you are  
I wonder why it's still so hard without

you

Even now

When I come shining thru  
I swear I think of you  
And how I wish you knew  
Even now.

Even now

When I never hear your name  
And the world has changed so much since you've been gone

Even now

I still remember and the feeling's still the same  
And this pain inside of me goes on and on.

Even now

When I have come so far  
I wonder where you are  
I wonder why it's still so hard without you

Even now

When I come shining thru  
I swear I think of you  
And God I wish you knew  
Somehow even now.

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## I NEVER WILL MARRY

(As recorded by Linda Ronstadt)

**FRED HELLERMAN**

Some say that love's a gentle thing  
But it's only brought me pain  
'Cause the only man that I ever loved  
Is gone on the midnight train.

I never will marry  
I'll be no man's wife  
I expect to live single  
All the days of my life.

The train pulled out  
The whistle blew with a low and lonesome moan  
He's gone, he's gone like the morning dew

And left me here alone.  
(Repeat chorus)

There's many a change in the winter wind

And a change in the cloud's design  
There's many a change in a young man's heart

But never a change in mine.  
(Repeat chorus)

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## YOUR LOVE IS A MIRACLE

(As recorded by Average White Band)

**WHITE  
GORRIE**

Your love is a miracle  
Much more than a habit to me  
Your love is a miracle  
Black magic in the first degree.

I get by on your sweetness  
Got a taste for the kind of sugar in my tea  
Don't you cut off my supply  
There is no substitute for this burning desire you've given me.  
(Repeat chorus)

When I come home at night  
Lookin' for something to make me feel alright

Just to tease me you hold back  
Uh you shouldn't do that  
I'll go crazy and do something you might not like.  
(Repeat chorus)

Baby when I'm out of reach  
Never really out of touch  
You know you keep me hummin'  
So please promise me wherever I might be  
Your love (will) keep on coming through.  
(Repeat chorus)

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## ANNIE MAE

(As recorded by Natalie Cole)

NATALIE COLE

Growin' up wasn't easy for Annie Mae  
A little girl in a great big world  
Annie Mae  
No one knew about her past  
Some people swore she'd never last  
She was growin'  
(Growin' up much too fast)

Just a little too fast.

Catchin' hell she was growin' up  
Much too fast.

Does anybody know where is Annie  
Mae today  
Where oh where is Annie Mae  
All you got to do is look into the faces of  
all the young girls on the avenue  
She's runnin'  
Growin' up too fast.

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## IT'S LATE

(As recorded by Queen)

BRIAN MAY

You say you love me  
And I hardly know your name  
And if I say I love you in the candlelight  
There's no one but myself to blame  
But there's something inside that's turn-  
ing my mind away  
Oh how I could love you  
If I could let you stay  
Oh you make me love you  
Don't tell me that we're through.

(It's late)  
And I'm bleeding deep inside  
(It's late)  
Is it just my sickly pride  
(Too late)  
Even now the feelings seems to slip  
away  
(So late)  
Though I'm crying I can't help but hear  
you say  
(It's late, it's late, it's late  
But not too late).

The way you love me  
Is the sweetest love around  
But after all this time the more I'm try-  
ing  
The more I seem to let you down  
Now you tell me you're leaving  
And I just can't believe it's true  
Oh you know that I can love you  
Though you know I can't be true  
Oh you make me love you  
Don't tell me that we're through.

(It's late)  
And it's driving me so mad  
(It's late)

But don't try to tell me that it's  
(Too late)  
Save our love you can't turn out the light  
(So late)  
I've been wrong but I'll learn to be right  
(It's late, it's late, it's late  
But not too late).

I've been so long  
You've been so long  
We've been so long tryin' to work it out  
I ain't got long  
You ain't got long  
We've gotta know what this life is all  
about  
Too late much too late.

You're staring at me with suspicion in  
your eye  
You say what game you're playing  
What's this that you're saying  
I know that I can't reply  
If I take you tonight  
Is it making my life a lie  
Oh you make me wonder  
Did I live my life alright.

(It's late)  
But it's time to set me free  
(It's late)  
Oh yes I know but there's no way it has  
to be  
(Too late)  
So let the fire take our bodies this night  
(So late)  
So let the waters take our guilt in the  
tide  
(It's late, it's late, it's late  
It's late, it's late, it's late, it's late)  
Oh it's all too late.

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## ONE LIFE TO LIVE

(As recorded by Lou Rawls)

KENNY GAMBLE  
LEON HUFF

You've only got one life to live  
So live it in peace  
Live it in truth  
Live it in love.

And then you live each day  
Like it's your last one  
You take control of your emotions all  
your doubts and fears  
And just laugh at the world and all its  
sadness  
And replace joy for those salty bitter  
tears.

Cause you've got one life to live  
So live it in peace  
Live it in truth  
Live it in love.

And then you greet every day with a lit-  
tle love in your heart  
You go and do all the things you desire  
All the things you dream of  
Because today is the beginning of a  
brand new life  
You have to fail sometime in order for  
you to succeed  
You got one life to live  
So live it in peace  
Live it in truth  
Live it in love.

If you're feeling down and out let's sing  
If you're sad I'll make you laugh  
And if you become puffed up with too  
much pride  
Remember that everything, everything  
must pass

You've got one life to live  
So live it in peace  
Live it in truth  
Live it in love  
You've got one life to live  
So give it your all  
Give it a lot  
Give it your best shot.

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## MICK JAGGER

(continued from page 31)

Christmas present. He had it specially made for me, it was nice.

*Lisa: Have you recorded any of this stuff before Paris?*

*Mick: No, it was all done in Paris, every bit. And the songs are all new. We wrote about forty two of them ... We could only get ten on.*

*Lisa: You didn't consider doing a double album?*

*Mick: No. It takes too long. It wouldn't have been ready. Double album takes twice as long, Keith says. Quite right too.*

*Lisa: There are a lot of really funny things on the album. "Faraway Eyes" for example, you're getting quite good at mimicry...*

*Mick: It's mimicry, it is, it's parody...*

*Lisa: Do you think people will get it?*

*Mick: Well you did and you're not the most intelligent person I know...*

*Lisa: I beg your pardon. Anyway, I thought there was a lot of wit on this album, even something like "Miss You" which could be taken as a very personal love song...*

*Mick: But it isn't really...*

*Lisa: Well then you just go in the middle with the line about the Puerto Rican girls and it's a riot ... Do you feel you have to do that in order not to reveal any sentimental side, to lighten it up a bit?*

*Mick: No, it's true, it's true. I mean that's what happens to you. Anyway, that's an imagined person. I get much more of a buzz or whatever you want to call it this year out of writing songs that are not totally within my experience. I imagine other people's experiences, you must realize that. It's imagination, observation.*

*Lisa: Is it easier to write about that than write about yourself?*



"We all play drums. Everyone wants to do the other role, you know."

*Mick: Well you combine the two. In the middle of the song I thought wouldn't it be funny if you're in New York and you're missing someone and you get these terrible crass people knocking on your door ... I don't know, it's never happened to me. I don't sit around moping. It's fiction, songwriting is fiction ... I mean I don't write songs like Sara don't go, or whatever that was...*

*Lisa: When the songwriting credits read Jagger / Richard, what does that mean?*

*Mick: It means we share the money.*

*Lisa: I see. Well, "Before They Make Me Run" was an example of a personal song...*

*Mick: Don't ask me about that...*

*Lisa: If I try to ask him, it'll take three*



"I was very pleased with what the band was playing in Paris..."

*weeks...*

*Mick: That's your problem...*

*Lisa: Do you think the album is good?*

*Mick: Yeah, I think it's great.*

*Lisa: Do you think it's one of your best in a long time?*

*Mick: Yeah, I think it's one of my best... (Grins.)*

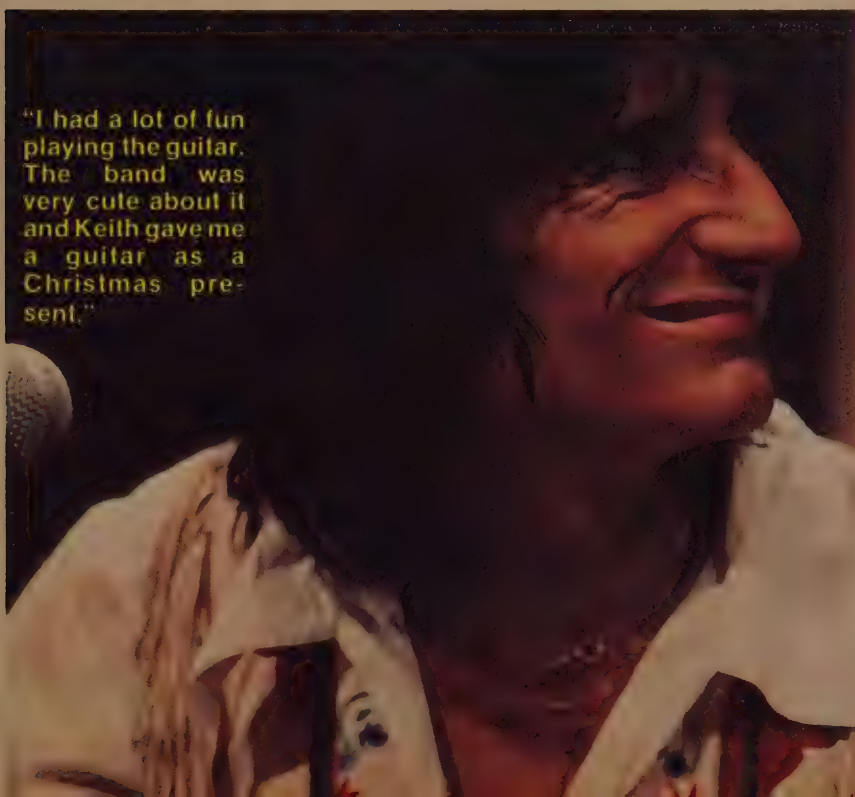
*Lisa: No, really...*

*Mick: I do! You're the second journalist I talked to about it, and he said it was the best album since *Let It Bleed*.*

*Lisa: I think *Sticky Fingers*.*

*Mick: Well, that's what they say. Either one or the other. □*

*To be continued.*



"I had a lot of fun playing the guitar. The band was very cute about it and Keith gave me a guitar as a Christmas present."



## KRAFTWERK

(continued from page 35)

believed it. It is possible that Kraftwerk's work will be seen as the classical music of that body of late 20th century romantics known as the 60's generation grown-up. But I hope not.

Another item from their bio:

"The novelty and flash of 'Kraut-rock' soon wore off and it became apparent that Kraftwerk was indeed a musical force to contend with."

It continues: "It was not long before David Bowie, another premier innovator of the seventies, used tracks from *Radio-Activity* as introduction music to his concerts. Bowie also called Kraftwerk his

...favorite and most inspirational group...".

"We feel no disharmony with complex machinery in our art," says Ralf at another point. "Instead our concern is that what comes from our equipment is worthy of the technology in the equipment itself."

Let me say something, if you're reading this and have never heard Kraftwerk, you must be very tired by now. The funny thing about Kraftwerk is that they're a machine. And so you don't want to know what their favorite color is or what kind of girls they date. Although, if it livened things up on the T.E.E. (trans europe express) I would certainly ask.

No, Kraftwerk are a sound, a vibration

and must be heard before you would want to read any of this. And once you've heard them, I admit that it does stretch it a little when Ralf starts talking about being worthy of the technology. But I'm sure they're all nice boys, and I do like their uniforms and showroom dummies gag. Very Eno.

Okay, I'm going to bed now, so this is all you get. Let me sum it up this way: I would rather watch 'The Producers' than listen to Kraftwerk (or just about any other rock album), and I can understand how some people don't think Kraftwerk is in the least bit funny. But I can get off on the wacky, sexy, idiocy of it, settle back for a ride on the trans, europe, express. □



"We've established this kind of friendship with our musical machines, and they really sometimes are very nice to us. They respond very sensitively..."



## LAST WALTZ

(continued from page 28)

THE LAST WALTZ is a celebration - cum - farewell to The Band, a sad but necessary move. The movie contains, however, the seeds of new life primarily because of Scorsese's sympathetic and nervously vital revelation of the key Band personalities. Levon Helm, as I mentioned, comes across most clearly while making music.

The brooding, darkly handsome, almost sullen character in The Band is Rick Danko. There is one key moment when Scorsese's voice asks Danko in a gloomy, shadow - filled studio what he plans to do after The Band. Long silence as the shadow of his cowboy hat falls deeper across his face. Then, in a whisper: "Keep busy ... make music." It's an affecting scene, very cinematic and very real. Critics have commented on the remarkable similarities between Danko and Robert deNiro, the feral presence Scorsese created in *Mean Streets* and *Taxi Driver*. What they haven't noticed is how much better, how much realer Danko is than deNiro. If THE LAST WALTZ is Scorsese's best film, and I almost think it is, it's because he's dealing for the first time on the screen with gentlemen and not psychotics.

Sensitive and feeling as Scorsese's mise - en - scene is, to my mind the key personality in and behind THE LAST WALTZ is Robbie Robertson. The guy just glows with intelligence, friendliness, professionalism ... class. He has real movie-star charisma; when he's on screen, no matter with who else, it's him you watch. As a musician, his excellence may never have passed over into genius, as Dylan's did; but as a screen personality, as a human being, he far transcends any rock personality since Elvis (even the likable Kristofferson, whom also Scorsese was the first to use well, in *Alice*).

By another striking coincidence (or artistic fatality) he also looks like another Scorsese regular, Harvey Keitel, but here the disparity is even greater than between Danko and deNiro, and it's all on Robertson's side. Robertson doesn't have to parade the twitching mannerisms of the insecure actor; he doesn't have anything to prove to anybody; he's been there. He doesn't have to pretend to be a musician, like deNiro in *NEW YORK, NEW YORK*; he is one. What a shame they aren't writing Cary Grant movies anymore; ... well, Robbie Robertson could at least be today's all-American (or should I say all - Canadian) Jimmy Stewart.

THE LAST WALTZ, then, is not merely the best movie "record" of a rock event ever made; it's a major American movie, easily the best of the year so far. Because it's *about* something, a deliberate human turning by five young, forever young, artists. □

Neal Preston

"The road was our school. It gave us a sense of survival. It taught us everything we know, and out of respect, we don't want to drive it into the ground."

Rick Danko — the brooding, darkly handsome, almost sullen character in *The Band*...



## WINGS

(continued from page 25)

Wings sound. Her harmonies distinguish Wings from a solo McCartney or Beatles track. She may not play keyboards as funky as Billy Preston, but she certainly isn't the dead weight that everyone has made her out to be.

Whatever other musicians may come and go, Wings sound is built around McCartney, McCartney & Laine. In case you haven't noticed, Wings is not a pop group and *London Town* isn't your average (or even below or above average) pop album.

Strangely enough, Wings are heading up their own non-categorized school of progressive and contemporary music. Some of the things they do are whimsical and silly, but that's part of the feeling and attitude that pervades the band. Essentially, Wings is a family band and they view life from a very different perspective. Secure in their success, Wings doesn't have to be anything they don't want to be. Of course, they don't take themselves as seriously as fledgling bands and struggling rock stars might. However, Wings is much more than Paul McCartney and family; they are an experimental band of experienced players who don't follow trends or even start them.

The success of Wings is real and even the name of McCartney (as an ex-Beatle) wouldn't be enough to guarantee him platinum selling records if he weren't pleasing at least that many people. You might argue, but look at George Harrison and Ringo Starr, or any of John Lennon's solo works for proof of that point...

*London Town*: The fourteen songs on this album prove that Wings isn't a pop group. The music varies from '50's take-offs like "Name And Address" and "I've Had Enough" to a Beatle-like acoustic number in "I'm Carrying." Then there's off-the-wall material like the rousing "Cafe On The Left Bank" and the instrumentally searching "Don't Let It Bring You Down."

No two songs on *London Town* are alike. Denny Laine co-wrote several songs with Paul and plays a large role in playing specialized instruments like recorder,



Robert Ellis

London Town is a fun album. It isn't pop music because it is musically too adventurous and far too innovative. But it isn't a rock album either...

flageolet and various percussion instruments. On "Backwards Traveler" McCartney and Laine both experiment with recorder and flageolet, trading melodies.

Cat Stevens could have written "Children Children," but didn't; the song was written and sung by Denny Laine. It differs from other Wings songs and if you heard it on the radio you probably would be hard pressed to name the act.

McCartney himself plays with his voice and bends it like any other instrument. On "Girlfriend" he mocks a falsetto throughout the whole number as a mock disco (Bee Gees?) beat plays behind. He gets even more tongue-in-cheek about "Famous Groupies," a totally preposterous (and not scandalous) number about rock and roll women.

Being a world traveller, McCartney has an uncanny

ability (which he's always had come to think of it) to write about life in different parts of the world. He can enter the imaginary psyche of an imaginary person and depict the inner thoughts of the common man as well as the self-doubts of the millionaires.

In the title song, he mixes "Penny Lane" and "Eleanor Rigby" to make a silly song that is sad at the same time, then he plays the Englishman on gay Paree in "Cafe On The Left Bank". In "With A Little Luck" McCartney plays the incurable romantic which is his strongest suit.

*London Town* is a fun album. It isn't pop music because it is musically too adventurous and far too innovative. It isn't a rock album either; not at all as rocking as *Venus And Mars* or *Band On The Run* (the two studio albums that preceded it). No, *London Town* is just an album of songs that represents where McCartney, McCartney & Laine are at right now. It was recorded after a lengthy vacation from the mammoth WINGS OVER AMERICA tour and the rest everyone had probably had a lot to do with the musical change. The sound is lighter and more like a family album, rather than a true band album like *Venus And Mars*.

*London Town* is a success in that it manages to be palatable without being anything predictable. It's another careful move in an almost flawless career as far as Wings is concerned. And while the rest of the world is trying to figure out some solution to the Beatleless existence we all live in, Paul McCartney, Linda McCartney and Denny Laine are contented to make their own brand of contemporary music and remain distant from the Beatles myth.

And while all of the ex-Beatles have found their own kind of personal happiness and manner with which to cope with being an ex-Beatle, Paul McCartney doesn't have to look back. For him, The Beatles never died musically; he's carrying on their tradition in the sense that he's putting out consistently good albums and singles and he lets everyone else make the fuss. He just makes music and lives the way he wants to.

For that, he has my utmost respect and admiration. □



## KANSAS

(continued from page 37)

Everybody's pretty much self-taught. We learn all our songs primarily by memory — we don't really write anything down. I wish we could cause it would make it a lot easier but we just pretty much go for the memory banks...

**HP:** Who influenced you musically while you were growing up?

**Steve:** People like the Rascals, Vanilla Fudge, and the Yardbirds. Then, when Led Zeppelin came out — my God, that was the deal! I didn't get into any classical stuff back then because I was just getting out of the piano lessons thing and I thought I knew it all. I was going more for what felt right for me at the time — and I've always liked rock and roll.

**HP:** What about the Beach Boys?

**Steve:** The Beach Boys influenced us as much as a lot of other groups but they don't stand out. I think that was in our bio. It made it look like all my influences were Stevie Wonder and the Beach Boys and some guy named Otto Pindaresky, and there is no person named Otto Pindaresky in the whole world, I don't think...

**HP:** Who made it up?

**Steve:** Well, I think it was either Kerry or me. But they wrote it so we let it go ahead.

**HP:** Are you a prolific writer?

**Steve:** No, not at all. The easiest thing for me is to sit down at a piano and just start to play and then writing about a subject later. So I'll do the music first. I've written some words and tried to put some music to them — but that's pretty difficult to do.

**HP:** When did Don Kirshner (who heads the label for which Kansas records) first hear you?

**Steve:** We had sent him a demo tape with a bunch of my songs and he liked them — they were real commercial — so he sent Wally Gold to hear us. We used to play in a hall in a real small town in Kansas all the time and we always did well there so when Wally wanted to hear us we decided to play there. We sold tickets for a quarter apiece just so we could pack the place and we gave away all kinds of free beer so everybody would be good and drunk. By the time Wally got there the crowd really loved us and when we got on and played, they gave us an excellent response. Wally got hit in the head with a beer bottle but he didn't hold it against us...

**HP:** Do you think your career would have taken a different turn if you hadn't signed with Kirshner's label then?

**Steve:** I think it would have been a lot different. I think we would have been manipulated a lot worse on another label.

**HP:** Do you feel manipulated now?

**Steve:** To an extent everybody is. When you sell yourself to a record company you become manipulated. You become a commodity, you become the group — it's no longer individual personalities. But along with that I also have to say that I've seen how Don Kirshner interacts with the people he works with and I like the way he interacts with people. I'm glad that we're with him because he takes the whole thing

very personally — from beginning to end — he's in there to stay. And I don't think it's making money that's important to him. I think what's very gratifying to him right now is seeing that he stuck with us through 3 albums where we sold moderately and then, with a few suggestions from him and his company, we became a really big act with our 4th lp. And I'm glad that we've been together this long to work it out.

In the beginning they were searching for an identity for Kansas because we came right out on our first album with two or three different types of music all at once. We had *Bringing It Back*, which is a rocker about having a good time, and *Death of Mother Nature Suite*, which is about the end of the world, and people were going 'What is this group trying to say?' Nobody knew how to classify us so we decided to write some liner notes to clarify our position and that helped quite a bit. But all throughout that next year we were being billed as a hillbilly band and all kinds of country western people were coming to hear us and we didn't have anything to do with playing polkas or anything like that. It was a bit of a — well, not a crisis but something to be worked out. It was searching there for awhile.

**HP:** Do you have a lot of control now?

**Steve:** Yeah, we really do. We always have with Kirshner. We've always had a lot more control than I think a lot of other groups have had.

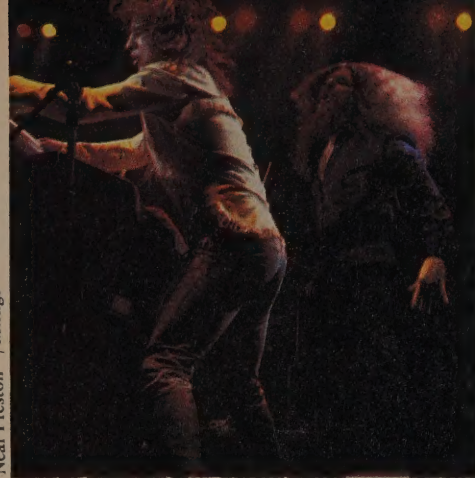
**HP:** You choose the material?

**Steve:** Oh yeah. And usually we'll choose what we want for the single and everything — but we have mutual respect. That's what I like — that Kirshner does not over-manipulate us. He will work us into different positions of course, because that is the business. Besides music you have to sell music so in order to sell it you have to work it around a little. But that's from a business point of view. Kirshner doesn't really have anything to do with us from a musical point of view.

Nobody takes advantage of anybody else because there's this respect that each of us has for everybody else that has made us strong. We're all striving for the same thing — that being success — and we feel real confident right now in what we've done. We've seen a lot of groups go up and down very fast — very fast up you know, pass us right out and come right back down again. And that has never been our goal. Our goal has been longevity.

**HP:** Your popularity really zoomed with the 4th lp (*Leftoverture*). Do you think releasing "Carry On Wayward Son" as the single did it or was it a cumulative thing?

**Steve:** We never really understood why *Wayward Son* hit like it did. We always thought it would be another song off the album, like *What's On My Mind* or *Questions of My Childhood*, but for some reason the time was just right and everyone was talking about the new Kansas album. I didn't think *Wayward Son* was playable on AM radio, I didn't think it would catch on that much because of



Neal Preston / Mirage

the composition of the song. And when we released it we were very surprised by how well it did. I would say that its success was due mainly to the people behind the scene — CBS marketing people, sales people, regional directors.

From the musical standpoint, we were building little by little on every album and as much as we were gigging, we were all working toward this goal and luckily it happened.

**HP:** Did success come too slowly, too quickly, or right on time?

**Steve:** I feel now, in retrospect, that it was great timing cause when people go to the top real fast it does something to you personally and you become a different person because of it. Now, if you're prepared for it — just like if you're prepared for anything as your life progresses — you're going to take it in stride. So right now we're taking success in stride but we fully know that we've got to keep on working even harder than ever in order to better our last effort. Like Boston ... their first album went five, six million copies. That's stupendous, that was a great album and it really was neat seeing a band do that. But now they're going to have to come out with another lp and hopefully it'll be just as good. But it's difficult...

**HP:** Now that you've become so successful, are people more critical than they were when you were working your way up?

**Steve:** Yeah, I think that critics have probably picked our number to be torn down next. It happens. It doesn't get to me at all because if they're talking about you — good or bad — at least they're talking about you. At least it will make people give you a chance. If any group comes out and there's some kind of controversy — whether good reviews or bad, New Wave or whatever — you're going to pay a little bit of attention to it. If word of mouth gets around, and if your friends like it — you're going to listen to it.

When we were backing up groups like Black Sabbath — boy, you couldn't pick up the papers and read anything bad about Kansas. It was great 2 years ago — unbelievable reviews. Now that the show is Kansas, and Kansas is on top — it takes a different turn and it's somewhat of a game to chip the pieces away until they fall back down and then build them back up again. It's kind of like war. □



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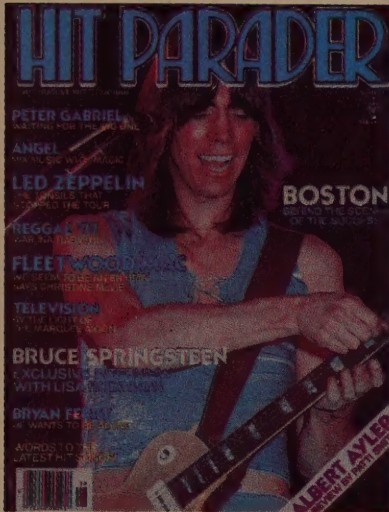
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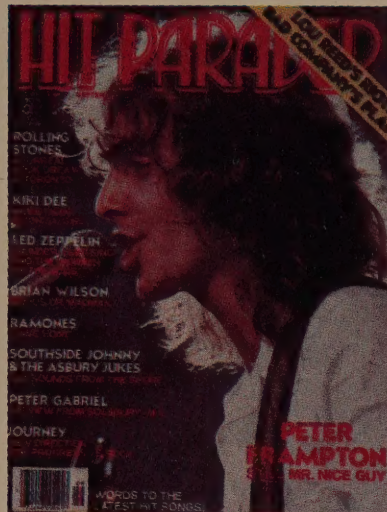


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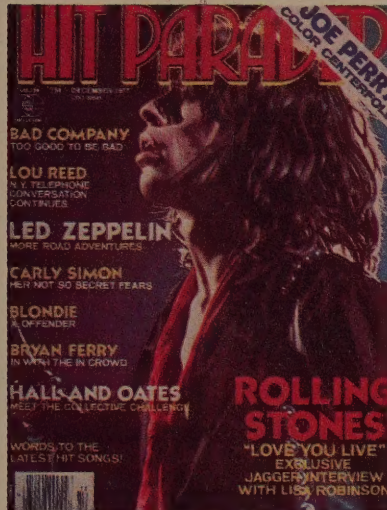
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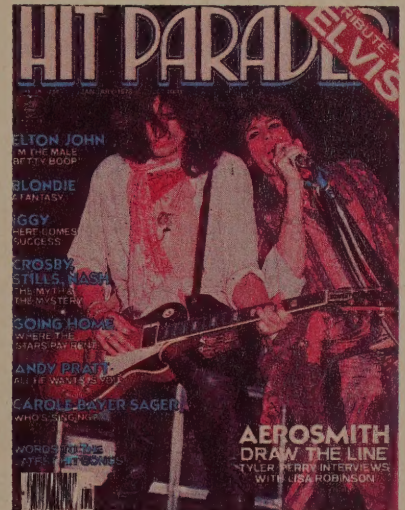
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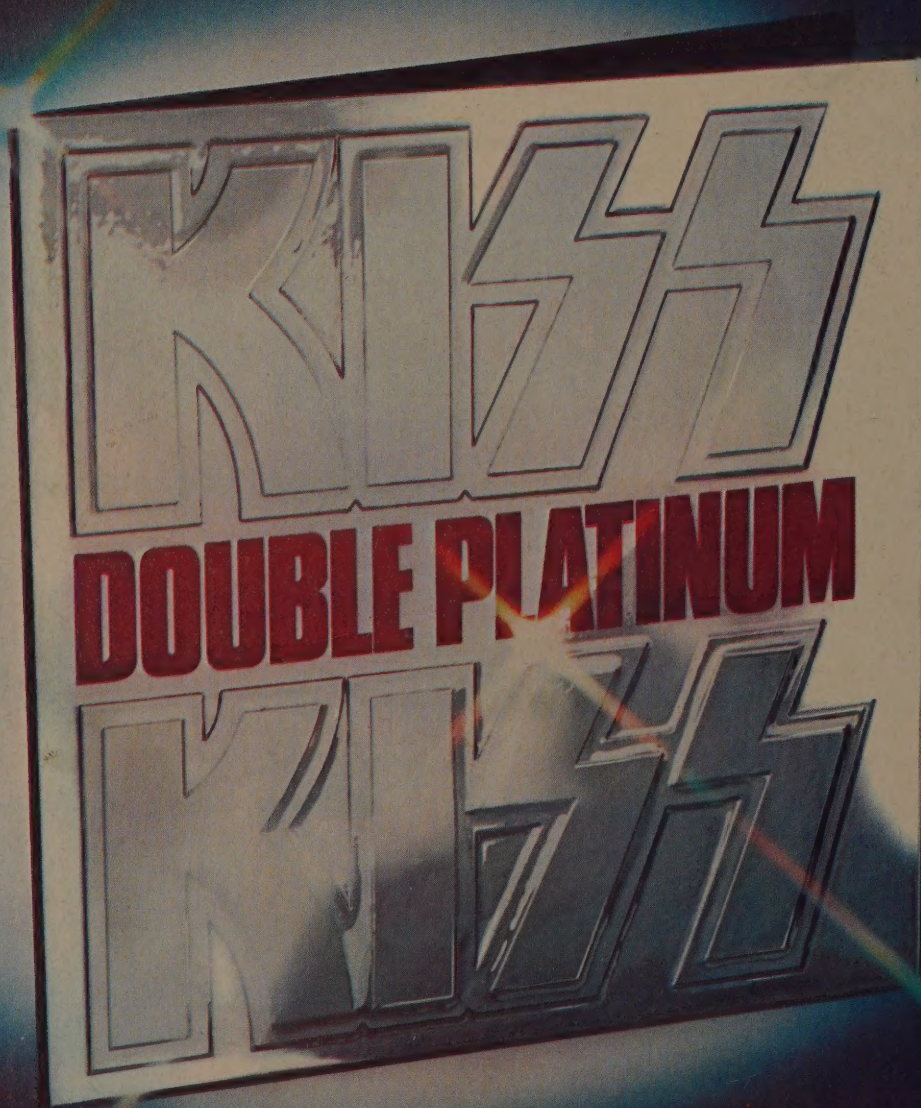
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